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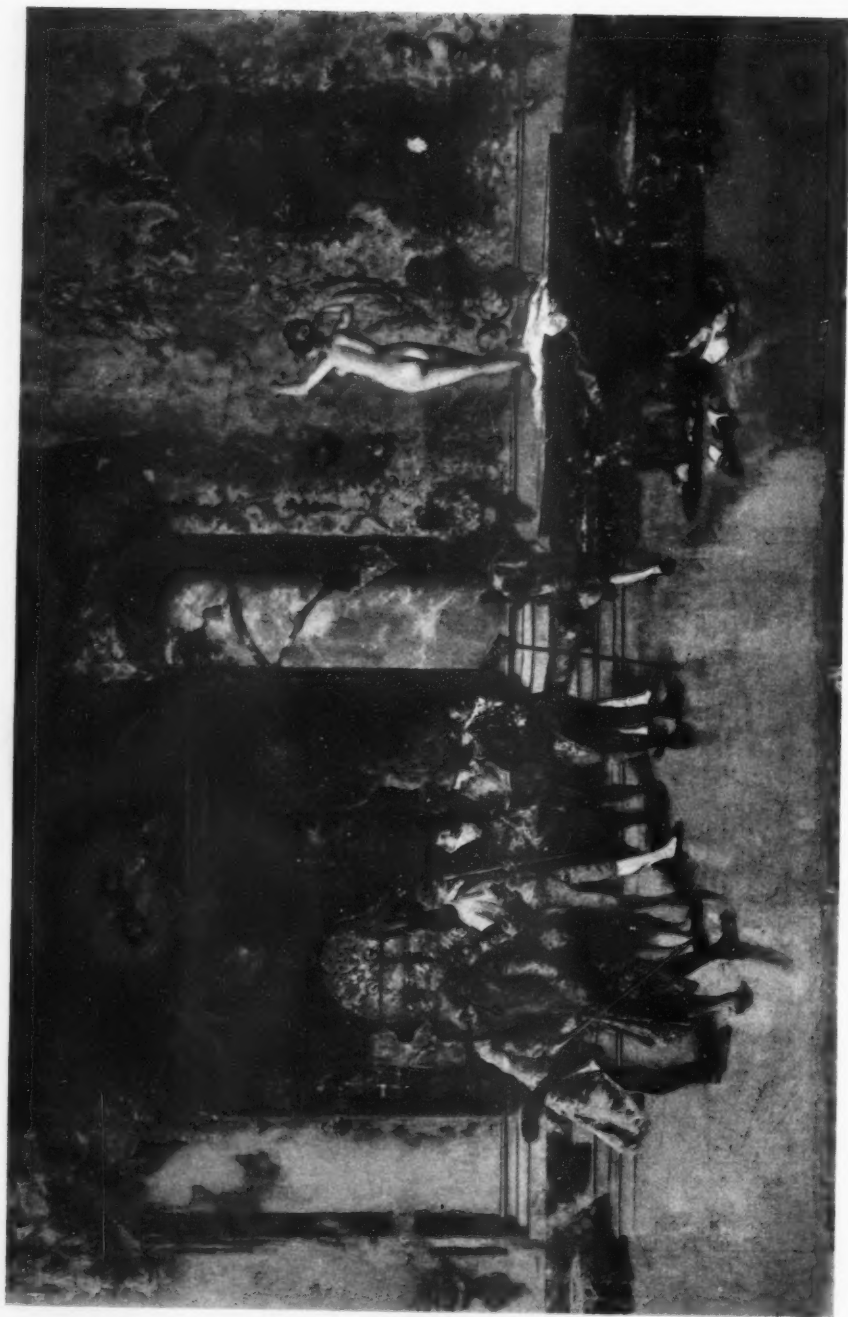
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THE CHOICE OF A MODEL.
BY MARIANO FORTUNY Y CARBO.

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ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME XXV

APRIL, 1928

NUMBER 4

INSTALLATION OF THE W. A. CLARK COLLECTION IN THE CORCORAN GALLERY OF ART

By WILLIAM HENRY HOLMES

Director the U. S. National Gallery

ALTHOUGH Washington is the focusing point of our political activities and the seat of numerous national institutions of science, it is yet a long way from the focusing point of art and culture. It is far from realizing the ideals of the capital city of a great Nation. The realization of these ideals, however, although so unhappily delayed, awaits only the growth of population and wealth, for with these prerequisites, and especially the latter, art institutions spring up and flourish.

Our present art collections are largely home-born and home-grown and are only the initial phases of the triumphs of which we are wont to dream. The nucleus of our National Gallery, now struggling for recognition, had its beginnings in the random gatherings of an humble citizen of Washington, just one hundred years ago. The Corcoran

Gallery had its birth in a home of wealth possibly as remote as the birth of the American Nation.

The time has not been long, yet it has shown so much in material achievement that regret akin to chagrin is felt that art has not made a better showing in the capital city of the Nation.

The Corcoran Gallery of Art made its first public venture in the red brick building on the corner of Seventeenth Street and Pennsylvania Avenue. Its second forward step, a good long stride, found it housed on the corner of New York Avenue and Seventeenth Street in a marble-granite building of modest proportions but of much architectural beauty and perfectly adapted to its purpose. The final step in its progress, now just taken, was made possible by acceptance of the splendid bequest of the late Senator William A.



BOATS CARRYING OUT ANCHORS TO THE DUTCH MEN AT WAR.
BY JOSEPH MALLORD WILLIAM TURNER.



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Clark, supported by the ample bounty of surviving members of his family. The Corcoran is thus lifted by these fortunate happenings to a horizon among the foremost galleries of America, an advance prophetic no doubt of greater advances to come.

But who has heard the story of the origin of this good fortune to the Gallery and to Washington as well? It is related that Mr. Clark, while a member of the Senate, happened to be in immediate need of a large sum of money and, being in Washington, called at the Riggs National Bank. The President of the bank, Mr. Charles C. Glover, was out at the moment, and the other officers did not feel author-



WOMAN WITH SAUCEPAN.
By JEAN BAPTISTE SIMEON CHARDIN.

ized to cash so large a check even for a Senator of the United States. Disappointed, the Senator left. When President Glover returned he was told, and took prompt steps to accept the check, thus making for himself a fast personal friend and for the Gallery a patron whose benefactions will tell their own story to future generations.

The story of the rise of William A. Clark from the simple status of a country boy in Pennsylvania to that of a mine-owner in Montana, with a fortune of unnumbered millions, is marvelous indeed; the tale of his career as a citizen of New York and the world, his election to the Senate of the



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United States, and his venture into the field of art, reads like a romance. When later in life the question arose with him of the final disposition of his treasures of art, assembled originally in his New York home, he turned first to the Metropolitan Museum of New York. Finding serious objections there to the terms of the proffered gift, he turned his face to Washington. The Trustees of the Corcoran Gallery were quick to realize the value of the collection and the importance of its acceptance for art-starved Washington.

The acceptance of the Clark collection made it necessary to enlarge the exhibition spaces and an addition was planned doubling the capacity of the building. The new wing was designed by the accomplished architect Charles A. Platt, of New York, in collaboration with President Glover and Director Minnigerode. The task was one of no little architectural difficulty since, although the ground required was conveniently available, it was necessary to connect the new structure with the old so skillfully that the result as a whole would be an architectural unit so well executed as to challenge criticism. A second requirement was that of the adaptation of the building as a whole to the accommodation and artistic display of collections greatly diversified in character, in-

cluding numerous units requiring very special attention, first among which is the Sixteenth Century Salon brought by Senator Clark from France. The supervision of the architect extended also to the embellishment of the interior of the building, the adjustment of the exhibition units to the diversified spaces and the adaptation of the wall coverings to the varied color-requirements of the art works. All of these requirements were well met. In wall-coverings there is nothing superior to the gray tones of the fabrics used. His attention extended also to the designing and building of exhibition cases, and he worked with the gallery staff also in the installation of the exhibits. A distinctive



"MADONNA AND CHILD, SAINTS AND ANGELS." BY PIETRO PERUGINO.

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feature of the installation is the absence of the usual formality so common in the arrangement of Museum exhibits. The visitor finds exploration of the gallery on the three floors a pleasing adventure, not unlike the first visit to a well-designed landscape garden. It is full of surprises. To the student there may be the appearance of scattering, as he may find the works of a particular painter or school widely separated, but this is doubtless due either to necessary adjustment to spaces or to the requirements of artistic effect.

Although by the terms of the bequest, the Clark Collection as a whole is to be kept together as a fixed unit this by no means implies fixed units of installation, and the range of subject matter is so great that weary same-

ness, so apt to develop as the years pass, may be avoided by occasional readjustments.

The Collection occupies the major part of the three floors of the Clark annex—basement, first or middle floor and second or top floor. A series of galleries at the extreme west, provided by the Corcoran trustees, is reserved for the installation of the large number of foreign works belonging to the gallery proper. The top story, having skylight, is devoted largely to paintings, tapestries and other kindred wall-exhibits.

The visitor enters the Gallery building by the Seventeenth Street portal, and may reach the Clark Wing by passing to the southwest corner of Statuary Hall, where a doorway admits him to the first-floor galleries, or he

may prefer to reach the second-floor galleries by crossing Statuary Hall to the west and ascending the monumental stairway to a broad platform on the half-story level. Thence he may pass west into a large circular gallery, with domed ceiling, centrally placed in which is Canova's marble masterpiece, *Aphrodite*. On the encircling wall spaces of this round room are displayed a number of important paintings: seven portraits and five figure-subjects, already well-known to the art world. They are one Dutch, by Rembrandt, *Man with Hat Holding*



SYLVIA. BY EDWIN AUSTIN ABBEY.



THE BACCHANTE WITH THE TAMBOURINE, A VERY UNUSUAL EXAMPLE OF COROT.



APOLLO AND MIDAS. BY PETER PAUL RUBENS.

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PORTRAIT OF LADY DUNSTANVILLE. BY THOMAS GAINSBOROUGH.



PORTRAIT OF LORD DUNSTANVILLE. BY THOMAS GAINSBOROUGH.

Scroll, one Italian, by Titian, *Portrait in Black*, one Flemish, by Van Cleef, *Woman with Rosary*, and four English: Gainsborough's *Portraits of Lord and Lady Dunstanville*, Reynolds' *Annetta*, daughter of Edward Coke, Esq., and Hogarth's *Portrait of a Woman*. Besides the portraits there are two figure-subjects: Rubens' *Apollo and Midas*, Perugino's *Madonna and Child, Saints and Angels*, and Renesse's *Conviviality near the Inn*. There are also included two works in bronze, *Prometheus Devoured by an Eagle*, by Renaud, and *Ulysses Bending His Bow*, by Rousseau.

From the round room the visitor passes west to the back-stairway corridor, rising by a half story flight to the top floor level. In the north wall of the corridor space is set a bronze tablet, a tribute to Mr. Clark by his widow and daughters, which reads as follows:

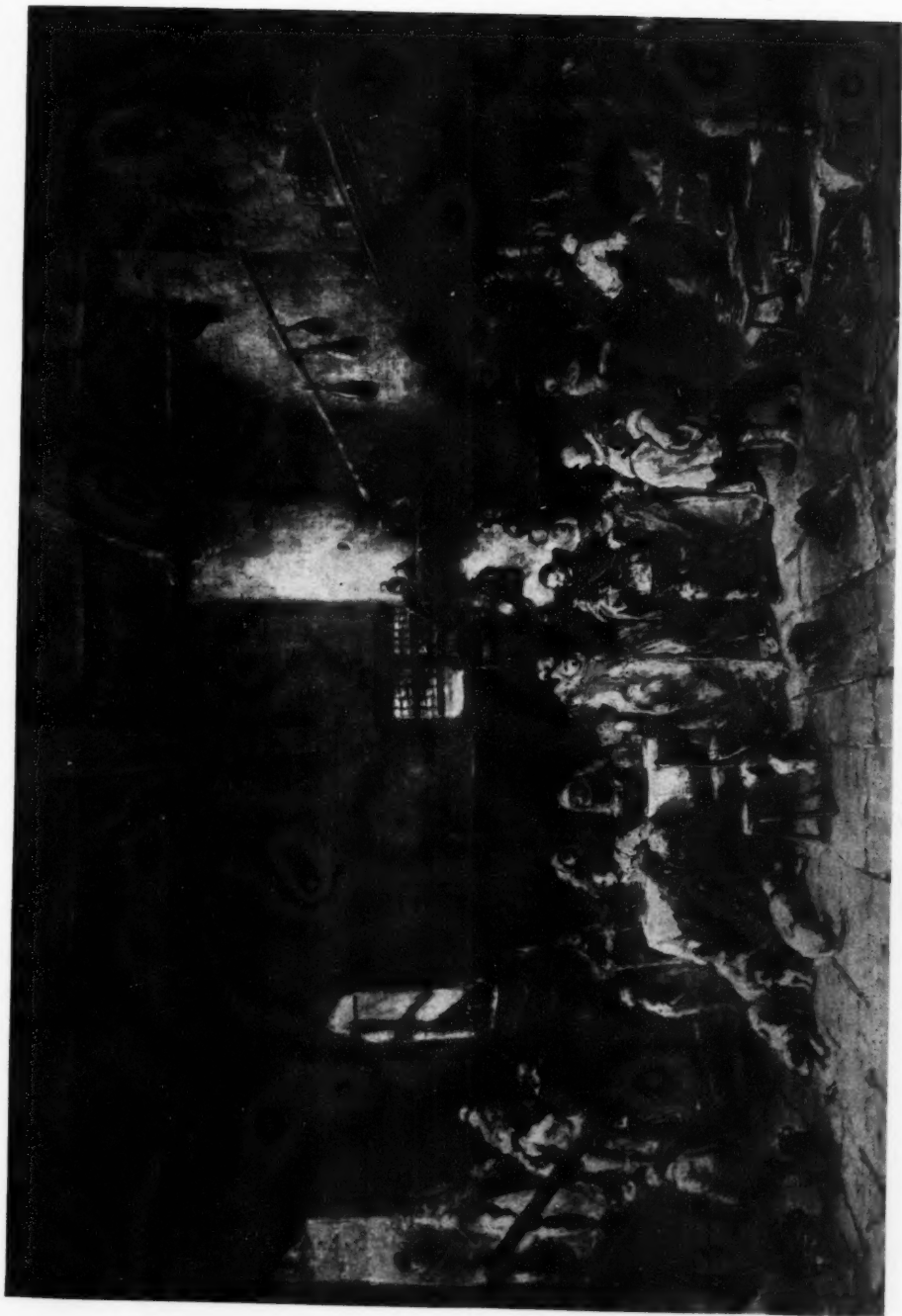
THE ART COLLECTION
BEQUEATHED BY
WILLIAM ANDREWS CLARK
LATE UNITED STATES SENATOR
FROM MONTANA
IS CONTAINED IN THIS ADDITION
ERECTED AS A LOVING TRIBUTE
BY HIS WIDOW
ANNA LA CHAPPELLE CLARK
AND HIS DAUGHTERS
MARY CLARK DE BRABANT
KATHERINE CLARK MORRIS
HUGUETTE MARCELLE CLARK

DEDICATED BY
THE CORCORAN GALLERY OF ART
TO THE MEMORY OF
A GENEROUS BENEFACTOR
A LOVER OF ART AND
A FRIEND OF ARTISTS
MCMXXVIII

From the corridor, descent is made by well-designed stairways to the first and basement stories below. Adjoining the stairway on the south is the



LANDSCAPE WITH FIGURES AND RUINS. BY MEYNDERT HOBBEEMA.



COUNTRY TAVERN, FEASTING. BY EUGENE (LOUIS GABRIEL) ISABEY.

ART AND ARCHAEOLOGY

elevator, also connecting the three stories. The corridor-stairway combination is a triumph of architectural design. The paneled walls enclosing the stairway are exquisitely embellished with Beauvais tapestries, designed by Boucher. They are *Genius of the Arts, representing Painting and Sculpture; Genius of the Arts, representing Life and the Harvest or Earth Bringing Forth in Abundance, and Ceres in a Chariot; and Zephyr Leading Psyche into the Palace of Love*, from the Psyche Series. On the corridor wall facing the stair-landing is Abbey's great masterpiece, *The Trial of Queen Catherine*. In a shallow alcove within the corridor is a group of seven drawings by Millet.

It is with a lively anticipation of adventure that the visitor takes his first glance into the cluster of second-floor galleries (77, 72, 71, 70, 69 and 79),



MRS. VERE, OF STONEBYRES. BY SIR HENRY RAEBURN.



PORTRAIT OF A GENTLEMAN. BY REMBRANDT
VAN RYN.

to be followed later by descent to the first floor containing the equally fascinating series 43, 44, 45, 46, 47 and 53. In these galleries, 12 in number, are assembled nearly two hundred choice examples of Old World paintings, representing six distinct nationalities—Dutch, Flemish, French, Italian, English and American—beside other exhibits of great importance.

Certain critics have ventured the suggestion that the Clark Collection includes a sprinkling of inferior examples and possibly copies of the masters represented. It is hardly probable that anyone else could have secured, during the period involved, an equal number of paintings without checking up by the critics. Senator Clark doubtless secured the best works available at the time. The result would have been different had he been privileged to commandeer his favorites from the

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PORTRAIT OF A YOUNG LADY. BY SIR THOMAS LAWRENCE.

whole European field. All praise is due him for his remarkable achievement in a field practically new to him.

Beginning with gallery 77, the visitor comes at once upon a succession of French masters, including examples of Cazin's exquisite landscapes, of which *Homestead by the Sea*, *The Monastery*, and three others, are typical. A number of larger and very important canvases by this artist are shown in room 44, first floor. Cazin knew nature intimately and strove faithfully to render her poetic phases free from the dictation of schools or freaky fancy. The Cazins alternate with choice works of other distinguished French painters—Corot, Fragonard, Fantin-Latour, Vanni, Daubigny, Rousseau, Degas, Isabey and Dagnan-Bouveret—with other nationalities: Spanish, represented by Fortuny and Rico; Dutch, by Cuyper; English, by Lawrence and

Turner, and America, by Abbey. Reynolds' brilliant *Portrait of a Young Lady* illumines the south wall and Abbey's *Sylvia*, on the east wall, contrasts pleasantly with its foreign surroundings. On the north wall is a marvelous work by Isabey, *Country Tavern, Feasting*. Turner's *Boats Carrying out Anchors to the Dutch Men of War*, on the west wall, is a striking example of this great master's work.

The contents of Gallery 72 indicate clearly the particular fascination the Dutch School had for the American collector. Nineteen Dutch painters are represented, two English, one French and one Italian. It is not apparent that any particular bias influenced the selections. It perhaps happened that acquirement depended much upon availability. The group is instructive and illuminating and is bound to have a marked influence upon



WOMAN WITH FLAGON. BY FRANS HALS.



THE GREAT WINDMILL AND THE RAINBOW. BY JEAN CHARLES CAZIN.

the work of the American student. Especially noteworthy representatives of the Dutch school are the Van Goyens, the Franz Hals, the Van Dycks and Rembrandts, while the English make a fine showing with portraits by Raeburn and Reynolds. But detailed mention of individual subjects is quite out of the question. The Dutch group represents approximately a period extending from the middle of the fifteenth to the first quarter of the twentieth century.

Gallery 70 is devoted wholly to the paintings of Monticelli, twenty-one in number. The general effect is very pleasing, rich browns and yellowish tones prevailing throughout. The landscapes are in cases masterly but the figure-subjects are often so crudely

presented as to seem almost chaotic. It is evident that the artist had early adopted highly conventional methods of color manipulation, adhering to which, realities were allowed to pass more or less into the discard. There is thus a suggestion of unreality pervading the ensemble, but that Monticelli has exceptional claims to be listed with the poet-painters must be allowed. In Gallery 71 are several Corots, the splendid *Ronde de Nymphes* occupying the center of the south wall approaching the climax in landscape art. There are examples of Diaz, Raffaelli, Cazin, Fortuny and Troyon. The four pastels by Degas seem quite out of place. Here also, in strange contrast, is Fortuny's masterpiece, *The Choice of a Model*, perhaps the most admired fig-

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ure-painting of modern times. Gallery 69 contains eight more of the twenty-two works of the great master of the Barbizon School, Corot, first place among which must be assigned to *La Danse sous les Arbres au Bord du Lac*. Corot has practically taken possession of this type of landscape; has so fully preempted the field that no one can paint closely kindred subjects without the danger of being suspected of copying or imitating.

Of extraordinary interest is the set of Gothic tapestries shown on the walls of Gallery 79, lighted from the skylight of the adjoining court. They were made in Arras, France, in the fifteenth century and portray hunting scenes of the Duke of Burgundy. There are four sections, two long and

two short, which appear, however, to belong to a continuous subject, as if separately made for adjustment to walls of different lengths. They embody an astonishing assemblage of knights and ladies on horseback and afoot, all in elaborate costume and engaged in diversified activities in a flowery meadow with a background of feudal castles and other buildings. The figures are life size. Much attention is given to the hunt. A falcon is seen in the upper margin of one of the sections bringing down its quarry, and below dogs are in eager chase of fleeing hares. In this same room is a stained-glass window of rare design and great beauty of color, approximately eight feet in height by seven feet in width.



FLAG OF TRUCE. BY ALPHONSE (MARIE) DE NEUVILLE.



GOTHIC TAPESTRY, ONE OF A SERIES OF FOUR REPRESENTING HUNTING SCENES OF THE DUKE OF BURGUNDY.
MADE AT ARRAS, FRANCE, IN THE XVTH CENTURY.

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Having completed his survey of the upper floor, the visitor descends to the first floor, and passes in review seven splendid rugs, five Ispahan and two French Empire, and pauses before the open portal of the Salon, a feature of superlative popular interest, lighted by the windows of the E Street front. Acquired in France in 1900, it was built into Senator Clark's New York residence. It is still complete in every detail. In the center of the floor is a splendid Ispahan rug eighteen feet in length, with smaller and very beautiful Ispahans laid across the ends. The furnishings—chairs, tables, cabinets, mirrors, candelabra, hangings, etc.—are exquisite in design and color, and the ceiling—painted, or at least designed, by the master decorator Frago-



IMPERIAL POLISH RUG, PERSIAN, XVIIIth CENTURY.



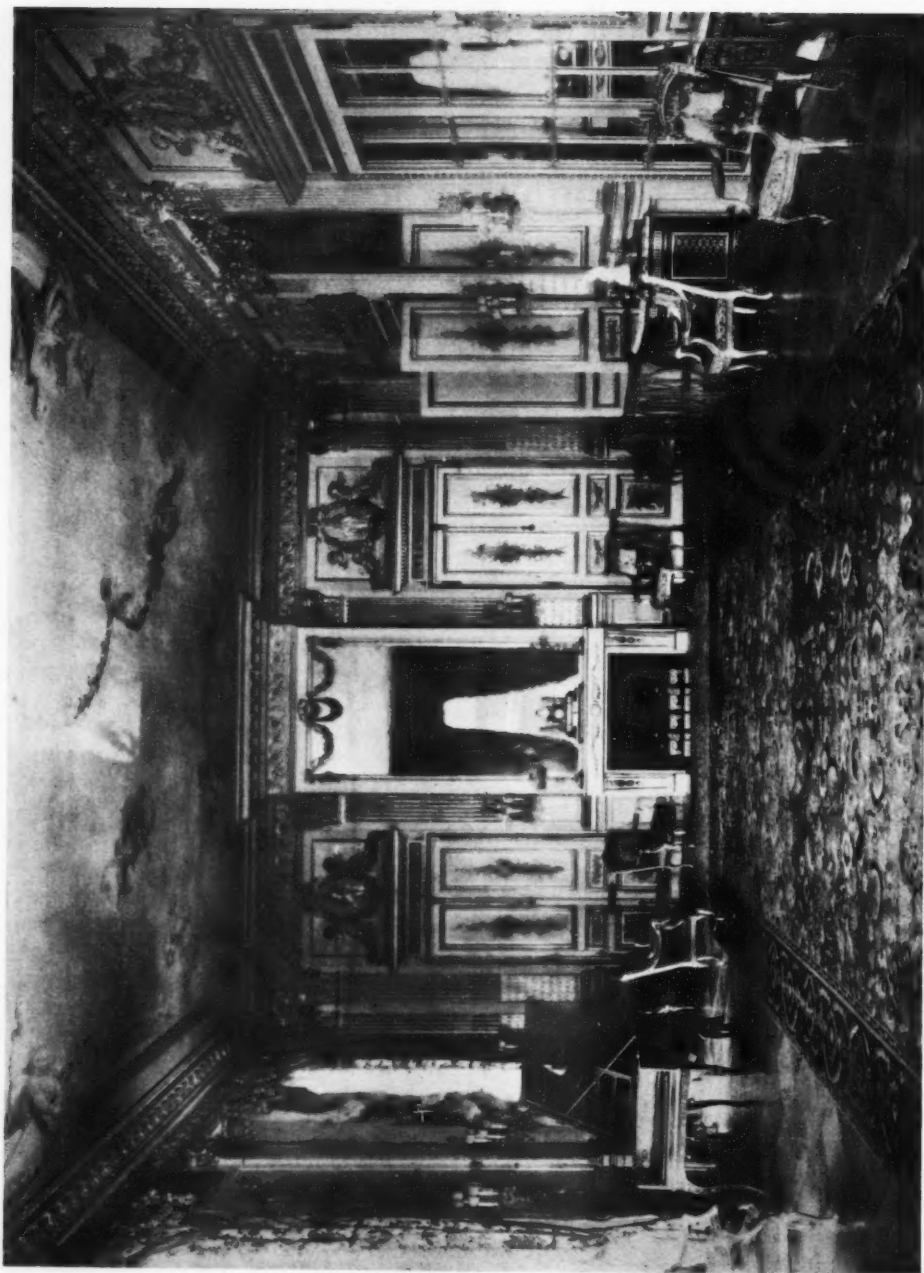
GOBELIN TAPESTRY. DESIGNED BY CLAUDE AUDRAN. "NEPTUNE" (REPRESENTING WATER). ONE OF A SERIES OF FOUR TAPESTRIES REPRESENTING THE FOUR ELEMENTS.

nard—is regarded as a masterpiece of treatment.

Adjoining is the Louis XV Salon, furnished with particular elegance. The floor is covered with Polish rugs of great beauty and the charming furniture is representative of the particular period. On the walls are three paintings by Boucher, *Venus and Cupids*, *La Musique*, and *Idyllic and Pastoral*, one by Delacroix, *Tiger and Serpent*, and one by Prud'Hon, *Dame aux Yeux Brillantes*.

Magnificent rugs from Persia and India, a XIIIth century stained glass window of great brilliancy from Chartres, and a XVIth century stone mantel occupy Gallery 79.

Turning to the left, the visitor enters the interior gallery and finds himself



LOUIS XVI SALON.

This entire room, including ceiling, interior decorations, mirrors, furniture, etc., was acquired by Senator Clark in Europe and installed in the Louis XVI Salon in his New York residence. It was removed from his New York home and reinstalled in the room especially provided for it in the Clark Wing.

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LOUIS XVI SALON.
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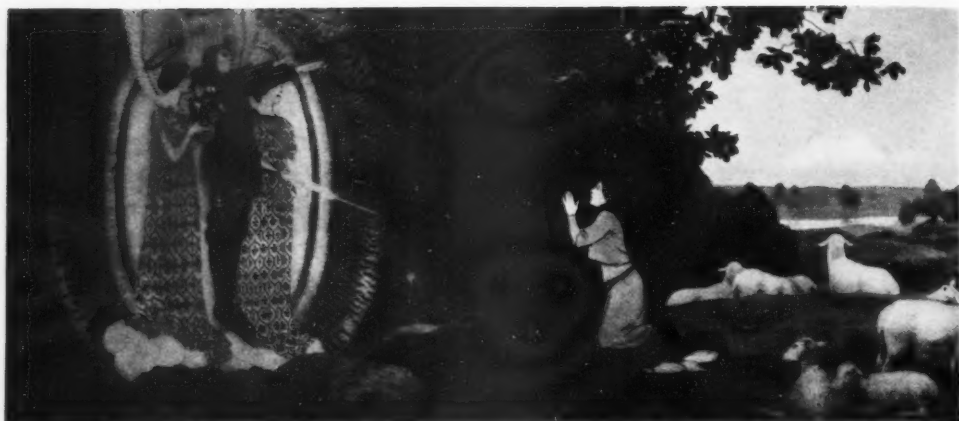
LA MUSIQUE. BY FRANÇOIS BOUCHER.

in touch with a wealth of tapestries, rugs and Empire period furniture. Covering the walls are four splendid Gobelins: *Jupiter, representing Fire*, *Neptune, representing Water*, *Diana, representing Earth*, and *Juno, representing Air*, while on the floor is an Ispahan rug of exceptional beauty. An Empire mantelpiece is placed against the east wall, over which is hung the portrait by Madam LeBrun, known as the *Lady with Wreath: Elizabeth de France, Sister of Louis XVI*.

East of rooms 45 and 46, the visitor passes again into the realm of the palette and brush, Gallery 44, and finds surrounding him notable works, twenty-seven in number—21 French, 1 Dutch, 2 Italian and 3 American. The visitor will be especially interested in the portraits of Washington

by Stuart and of Mr. Clark by Monvel. Of exceptional importance are landscapes by Innes and Blakelock, and L'Hermitte's *Lavandières, au Bord de la Marne* on the east wall, and three large-size Cazins, *The Great Windmill and the Rainbow*, *Halte de Voyageurs Avant la Nuit*, and *Home of the Artist at Écouen* on the west. Other works include *Vénise*, a rare venture by Corot. Reaching Gallery 43, the explorer finds himself within the precincts of the main Corcoran Gallery but surrounded by notable gems of the Clark Collection: the six marvelously beautiful Joan of Arc subjects by Boutet de Monvel, and three Ispahan rugs, all very happily placed.

The basement is devoted to the valuable and interesting collections of lace, faience, furniture and archaeological



JOAN OF ARC SERIES: THE VISION AND INSPIRATION. BY M. BOUTET DE MONVEL.

specimens. The latter include 192 antiquities of Greek, Egyptian and Etruscan derivation. There are also a few small sculptures in both marble and bronze by Rodin, Canova and others.

This brief sketch of the Clark Collection and its installation should not pass without mention of the devoted workers, members of the Gallery staff, so largely responsible for the splendid result.

Of the President of the Gallery, Charles C. Glover, who took up the

burdens of Washington art when Mr. Corcoran laid them down, it need only be said that his varied activities and unnumbered benefactions in the service of people and city can never be forgotten. His winning of the Clark Collection for the Gallery is but one of the many achievements characteristic of his long career.

Words can convey but a meager suggestion either of what C. Powell Minnigerode, Director of the Gallery,

(Concluded on Page 204)



JOAN OF ARC SERIES: THE TURMOIL OF CONFLICT. BY M. BOUTET DE MONVEL.

THE TYPHONIC DOG*

By P. HIPPOLYTE-BOUSSAC

Member of the Institut d'Egypte

Illustrated with drawings by the author

ACCORDING to the discoveries made by Palaeontology, the appearance of the dog as a type is placed, in a fashion which is doubtless true, in the Tertiary Period, toward the end of the Eocene: that is, something like 2,000,000 years ago. It does not, however, follow from that, that the dog properly speaking dates back to an epoch so prodigiously remote.

In the course of successive evolutions we behold appearing, at the commencement of the Miocene, the Amphycion, one of the most characteristic fossils of the Tertiary. By its brain, its dental formation and other peculiarities, this quadruped is so close to the faithful friend of man that the palaeontologists do not hesitate to recognize him as the latter's ancestor. Nevertheless, it is not until the beginnings

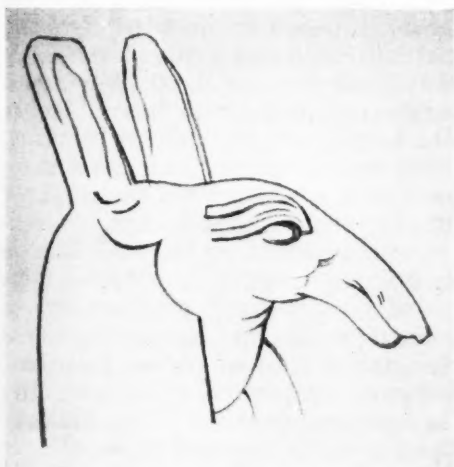


1. BAS-RELIEF OF THE CANIS TYPHONICUS FROM LISCHT.

of the Pliocene that we find the genus *Canis* clearly characterized.

In North Africa it did not appear until still later, that is, in the upper Pleistocene at the close of the Quaternary. But it is not until the Neolithic epoch, in the kitchen-middens of Denmark, the *palafittes* of Switzerland and of southern Germany, as well as in the *terramares* of upper Italy, that the dog is found associated with man and always domesticated. This peculiarity of a species abundantly distributed over the earth in all latitudes, has been the object of long and conscientious studies to determine its origin.

Our quadruped is so intelligent, of such a docile nature, that wherever man established himself and found the dog, he speedily domesticated him. From the first, or at least during the Quaternary scene, and long before any



2. HEAD OF SET, THE GOD OF EVIL, WITH THE ARCHED, HORSEHEAD TYPE OF FACE.

* Paper communicated to the Anthropological Society of Paris. Translated from the original French by the Editor.

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possible attempt at domestication, the dog presented the numerous varieties to which his spread throughout the world was due, prior to man's intervention. It would therefore be useless to insist that the dog derives from one species rather than another. We know, moreover, that wild dogs were very numerous toward the close of the Quaternary. From that period came the great variety of domestic dogs common to us of today.

The Egyptians had domestic dogs of many different families: the greyhound,

the wolf-dog, the basset-hound, and others, and their most ancient monuments, painted or sculptured, show us dogs all the way back to mythological times, which bring us practically into touch with the Neolithic, if we consider that the most distant horizons of Egyptian culture hark back something like 10,000 years.

This confirms the opinion of practically all the archaeologists, who hold that this domestication was not anterior to the appearance of the civilization of the polished stone (Neolithic).

Each divinity of the Pharaonic pantheon had an animal consecrated to him. As the nomenclature is rather long, we will cite here only the more important of them.

The creature sacred to Ammon or Ammon-Ra was the ram: that of Iris, the heifer. Horus had the falcon or hawk, Sekhet the lioness. The vulture, emblem of maternity, was sacred to the goddess Mut (the Sky). The bull and the grey crane symbolized Osiris; the ibis and the cynocephalus (the dog-headed ape), the God Thoth; the jackal belonged to Anubis. The animal sacred to Set-Typhon, the spirit of evil and genius of the shadows, must not be confounded with Anubis' jackal. The former was represented by a fantastic animal whose identification for more than a century has exercised the sagacity of the Egyptologists.

The Egyptians represented him in the guise of an elegant quadruped, fawn in color, with long, nervous legs, a pointed muzzle, long ears cut square, a rigid tail, forked or ending in a ball, and paws composed of many toes, after the manner of dogs and felines (felides). Apart from these peculiarities, the Set emblem is also characterized in certain cases by a horse face, strongly arched, so that none need confound him with



3. FIGURES FROM THE VAULT OF KING SETI I'S TOMB, SHOWING SET AT THE LEFT WITH A DONKEY'S HEAD, AND ANUBIS AT RIGHT, WITH THE JACKAL'S FEATURES.

ART AND ARCHAEOLOGY

the Anubian jackal. As emblem of the spirit of evil he was gifted with natural ferocity and a sanguinary, fearless temper; this notwithstanding we see him always with his neck encircled by a wide collar, sure sign that the Egyptians had domesticated him.

The object of numerous attempts at identification, they have successively assimilated with him the donkey, the jerboa or jumping-hare, and the oryx, while one authority has seen in him a stylised giraffe, and another the tapir.

When in the marshes of Bahr-el-Gazal the okapi was discovered, a professor of the University of Bonn declared that he could almost see in this quadruped the symbolic animal of the god Set. Finally the more implausible opinions have been abandoned and the orycterope, the wild boar, etc., etc., have been suggested, one after another. The authors of these identifications, not having for the greater part taken into consideration the head of their subject, the large size of the ears, and above all the feet (which would have given them a valuable indication) necessarily had to arrive at a negative result. It is certain that a quadruped so constituted could not be a fantastic animal, but such research as has been made would never arrive at an identification.

If the numerous labors undertaken with this in view gave no satisfactory result, it is because the conclusions were made *à priori* and without a rigorously exact image of the animal.

Accordingly, in reconstructing this likeness, we must, with the aid of comparison, endeavor to ascertain to what zoological type he should be attached.

That which in the Typhonic emblem seems to us abnormal, is the tail and the form of the ears. It therefore

remains that before any essay at identification, we must give the animal a natural tail and ears. Each of these elements must, therefore, be examined separately.

First, as to the ears: long and rectangular in form, they are, as already indicated, cut square at their extremities, but we may assert that this was not their natural form. In the astronomical vault of the tomb of Seti I, at the side of Anubis, who is represented with jackal's ears, the god Set is represented with the head of an ass, whose



4. HITHERTO UNPUBLISHED STATUE IN THE CAIRO MUSEUM, SHOWING RAMESES II BETWEEN THE PAWS OF THE ANIMAL SACRED TO SET.

long ears are entire and pointed. We also possess a *ouas* sceptre with the head of a greyhound whose ears are also equally entire; but to indicate that the sceptre was sacred to Set, a line marks the place where the ears were habitually cut. So much for them.

Tail in Egyptian is rendered *sed*, and *sety* signifies to shoot with a dart;

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to let fly arrows. In order that there should not be any equivocation as to the identity of the animal, the Egyptians employed an ingenious means by which they could recognize him without the least hesitation. In accordance with their pronounced liking for puns, they have given the Typhonic animal a tail in the guise of an arrow.



5. THE CANIS TYPHONICUS, TAME, ALERT AND GRACEFUL.

It is above all a bas-relief of the XIIth Dynasty from Lischit which gives us one of the most beautiful figures of the Typhonic quadruped. The arrow is here so well interpreted that one can describe it perfectly. It is formed of a reed in which the knots or joints are distinctly to be seen. At its extremity the feathers are indicated by an oval mass from which the butt of the arrow emerges, bearing the notch for fixing it upon the bowstring. It is this notch, strongly exaggerated upon the hieroglyph of the animal, which has made it improper to consider the tail as a mere forked stick.

The natural form of this caudal appendage permits us to give in ensemble a reconstruction of our individual. An unpublished statue of the Cairo Museum, dating back to the XIXth Dynasty, has given us this form. It represents the sacred creature of Set. Seated before him, between his paws, and leaning against his chest, Rameses II (Sesostris) is placed under his protection. The head of the animal is unfortunately incomplete, the ears and the lower jaw having disappeared, but the other parts—feet, legs and all the hind quarters, are in perfect condition. Here the tail is no more an arrow, but a natural tail, long enough and well-covered with hair at its extremity. It is drawn back against the right flank.

If with this tail and the untrimmed ears we complete the Typhonic emblem, taking as the prototype the image of Lischit, we shall have an elegant quadruped of which all the parts, in perfect harmony with each other, offer nothing fantastic. Alert, lively in manner, with a graceful body, he was certainly employed in the chase, as were the greyhounds and running dogs, of which the Egyptians made so much use. The collar, which from the IIIrd Dynasty onward surrounds his neck, indicates clearly that his domesticity dates back to dim antiquity. One must see, therefore, we believe, a domesticated individual belonging to the family of the *Canides*.

Once our subject is thus reconstructed, it remains with the aid of comparisons to ascertain if in the actual fauna of Africa there is still to be found an animal of this species, with which he can be identified. From these sources we may reach the conclusion that because of his general aspect, his pointed muzzle, the tawny

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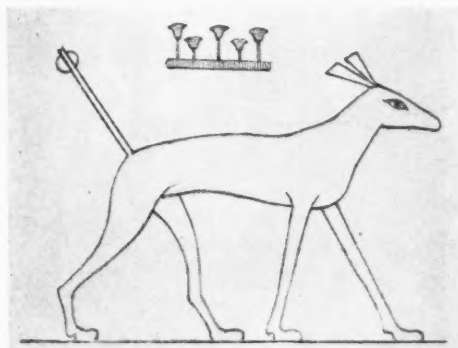
color of his coat, our quadruped is no other than the *Canis lupaster* domesticated, probably descended from the wild *Canis lupaster* or wolf of Egypt, found on the borders of the Red Sea.

If our subject is more elegant, thinner than a reproduction made after a living model, it is merely that to stay as close as possible to the Egyptian interpretation, we must reconstruct him as the stylised figure of the XIIth Dynasty.

We know by the monuments of the ancient Empire, that the Egyptians had reached the point of domesticating such animals as the hyena, the jackal and other species which today have returned to their primitive state. The *Canis lupaster* could hardly, as we have said above, failed to have been employed as a hunting dog. The region he inhabits, even in our times, on the border of the Red Sea, leads us toward this opinion. Not only do the texts represent him on the high plateaus and in the valleys, but a painting of the Middle Empire at Beni-Hassan, shows him living at large in the desert. To make it clear that the animal is in his savage state and thus avoid any mistake as to his identity, he has been well-represented with the arrow and the rectangular ears, but without the habitual collar which was the mark of domesticity. The inscription placed

above this image tells us that the Egyptian name of the wild *Canis lupaster* was *Scha*.

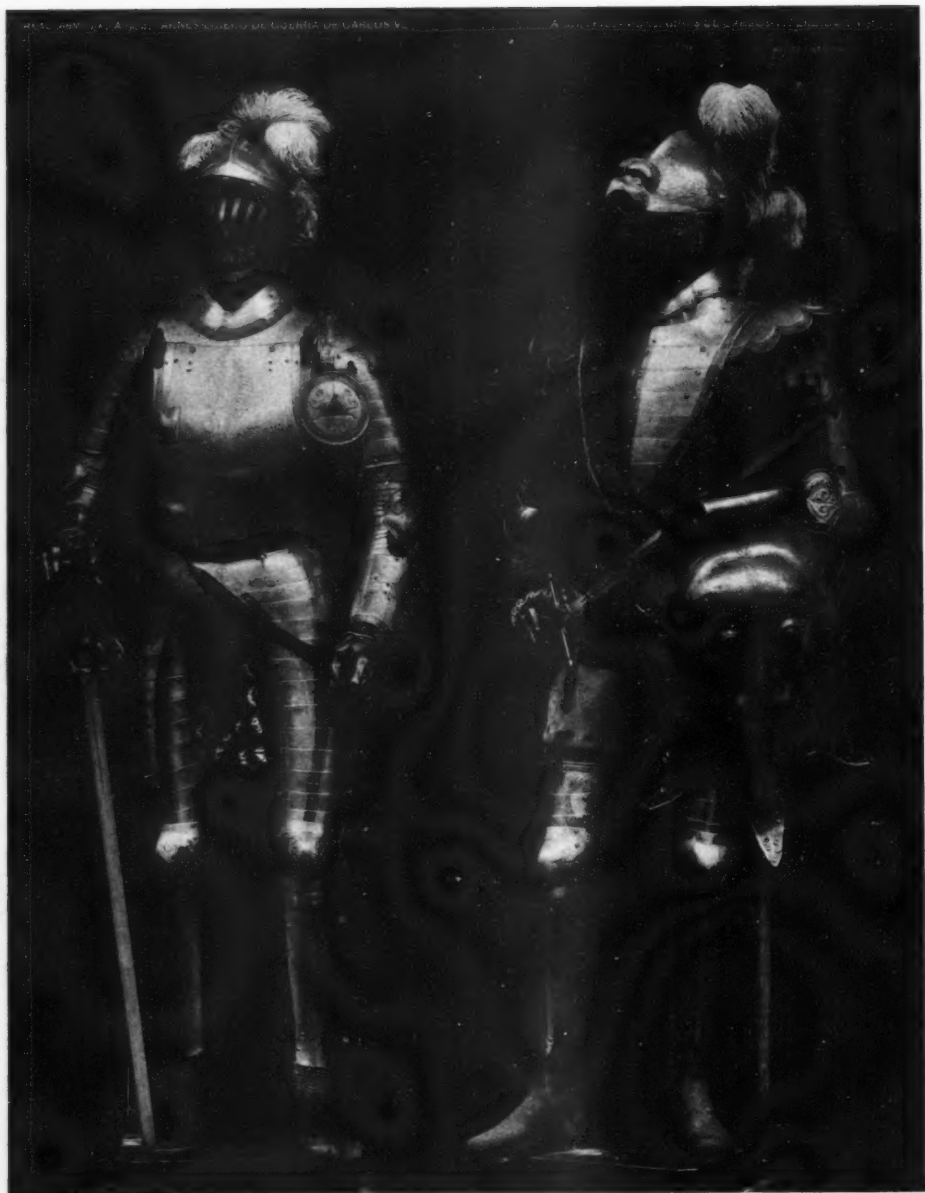
Likewise, as the sacred animal of Anubis was indicated under the name of the jackal, and to make it clear that our subject was consecrated to Set-Typhon, we have called him the *Canis Typhonicus*.



6. THE SQUARED-EAR, ARROW-TAILED, PUNNING LIKENESS OF *CANIS LUPASTER* PAINTED AT BENI-HASSAN DURING THE MIDDLE EMPIRE.

The moments of Egypt therefore reveal to us the existence in an epoch infinitely distant, of a species of dog today entirely extinct, the domesticated *Canis lupaster*,* which may, we think, be considered as the most ancient domestic dog known.

* To define clearly, and accurately to trace the different species under the name of *Canis familiaris*, Linnaeus made the domestic dog a separate species.



LEFT: LIGHT BATTLE-ARMOR OF CHALRES V, KNOWN AS THE LINK SUIT BECAUSE IN ITS ORNAMENTATION THOSE LINKS PREDOMINATE WHICH FORM PART OF THE DEVICE OF THE TOISON DE ORO, OR GOLDEN FLEECE.

RIGHT: THE ARMOR LOST BY THE EMPEROR AT ALGIERS. NOTICE THE FANTASTIC SHIELD.

THE ROYAL ARMORY OF MADRID*

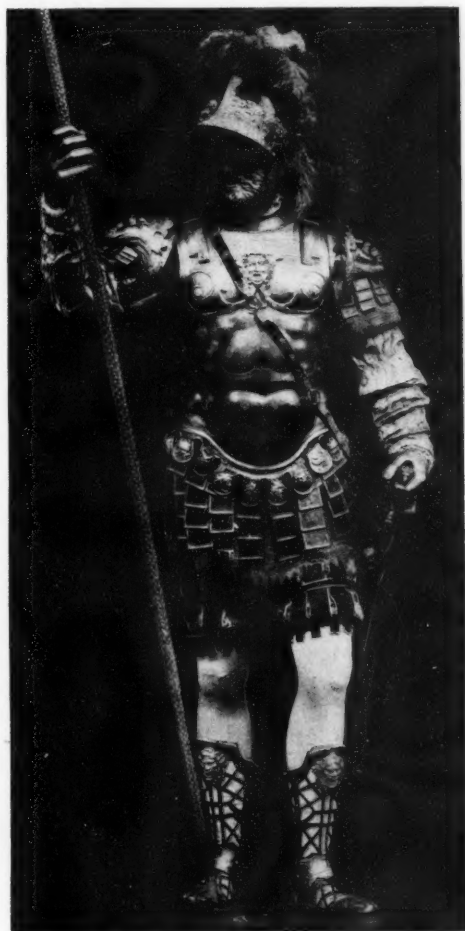
By PEDRO M. DE ARTIÑANO

Sub-Director of the Armory

AMONG the most interesting treasures conserved by the Royal Spanish House, either in series or disseminated among its various palaces, three are of exceptional importance. These are the group of tapestries, the Royal Library and Archive with its collection of manuscripts and engravings, and the Royal Armory. This latter stands unrivalled for its joint historic and artistic importance.

The fundamental reason for the extraordinary importance of this collection is that, during the epoch in which the manufacture of arms reached the highest degree of perfection and artistry, the Spanish monarchs who sat the throne—this was the XVIth century—and especially the Emperor Charles V, counted among their estates the most important centres of manufacture, as well in the north of Italy as in Germany. Charles V was the heir of the Dukes of Burgundy, and was educated under the tutelage of Maximilian I of Germany, known in his day as the most devoted of all followers of the knightly sport of jousts and tournaments. Moreover, the wars in which he intervened, not alone with his rival Francis I, but with every sort of adversary, Turk as well as Protestant †, naturally increased his affection for good arms day by day until he eventually came close to absorbing the entire activities of both the Negroli and Colman families, universally recognized as peerless artists whose works were hailed as the finest the Renaissance produced. It is interesting to note that the larger

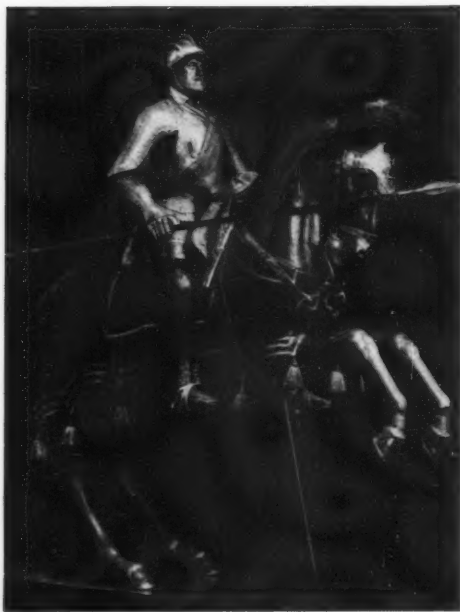
part of the arms kept in the Armory as the Emperor's property were made for his actual use. This is true also of the pieces made by order of various States or Cities and sent him as gifts in token of vassallage or submission. Other



CHARLES V IN HIS ROMAN-STYLE HARNESS, MADE FOR HIM BY BARTOLOMEO CAMPI.

* Translated from the original Spanish by the Editor.
† The translation is literal. What the author means is "Muhammadans and Christians."

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THE FAMOUS BATTLE OF MUHLBERG ARMOR OF CHARLES V. NOTE THE HEAD PROTECTION OF THE HORSE, AND THE PISTOL WITHOUT HOLSTER.

numerous examples are trophies captured in the field or secured upon the surrender of powerful enemies.

In the Alcázar of Segovia was kept the collection of arms belonging to the Catholic Kings *, constituting the entire series of memories of the Middle Ages, immortalized by our campaigns against the Arabs.

Philip II, who in his youth merited the title of dexterous tournament knight or jousting, moved by the festivals organized in his honor in Flanders, Italy and Germany, on returning to Spain after the death of his second wife (Queen Mary of England), and fixing the Court in Madrid, built an armory. This structure grew out of his amplification and restoration of the Alcázar of his ancestors. He ordered the Royal Architect Gaspar de Vega to construct

* The customary familiar title of Ferdinand and Isabella.

next to the Old Palace an edifice whose ground floor should contain the Royal Mews, with a salon in which the weapons, armor and standards of the Emperor could be suitably housed, together with those of the Catholic Kings from Segovia. These latter were eventually brought to the new edifice, which grew upward out of the first one to its present dimensions, and stands almost at the gateway of the Plaza de Armas. Among the weapons brought from Segovia were the immortal swords *La Colada* and *La Tizona*, said to have belonged to the Cid, and the equally noted *Lobera* of St. Ferdinand, conqueror of Córdoba and Seville. Later the collection was enriched by the swords of the Prince Don Carlos and those belonging to Don Juan of Austria—from whom Philip II inherited the trophies won at Lepanto—together with the banners presented to the Admiral's flagship by Pope Pius V. These were afterward removed to the Cathedral of Toledo, where they are still to be found.

Philip's initiative was respected by all the kings of the House of Austria, who continued augmenting the collection during the XVIIth century. The additions of defensive arms, however, continued to diminish until, in the closing years of Charles II's reign, they ceased entirely as a consequence of the stoppage of manufacture. The futility of such defense against firearms was too apparent to permit of any demand.

The Armory received its final trophies from the House of Austria during the War of the Succession, in the Italian campaigns and from both Germany and England. Others came from the Reconquest of Orán, and a few filtered in during most of the XVIIIth century—historic and curious

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pieces, chiefly as examples presented to our Kings by different European States or by ambassadors such as those from Turkey and Morocco.

The early days of the XIXth century were unhappy ones for the Armory. The first of December, 1808, the Madrid populace invaded the Armory to arm against the Napoleonic troops. That one day witnessed the disappearance of more than three hundred swords and many other side-arms of exceptional artistic and archaeological interest. A few years later Don José Bonaparte conceived the marvelous notion of giving a ball in the building, and ordered the arms dismounted and thrown together up in the attics. There they remained unnoticed for years, until, during the reign of Isabella II at the close of the civil war, they were again installed. Don Antonio Martínez de Romero published the first catalogue in 1849, enriching it with interesting historical notes, a glossary of technical terms of the armorer's art, and a series of plates giving the marks of the different craftsmen.

The true organizer of our Royal Armory in the form which we of today know, however, was his Majesty Don Alfonso XII. With a culture nothing vulgar in the problems of archaeology, he devoted himself during the years of his resi-

dence abroad to the importance of his Armory, moving steadily toward the means for reorganizing this treasure of the Crown. His Majesty entrusted the work to the Count de Valencia de Don Juan, who identified many pieces and made a complete study of innumerable others, reorganizing the Museum thoroughly and editing the magnificent and exhaustive Catalogue, which he prefaced with the history of the Armory. Time has proved this to be a work of extraordinary scientific interest and value, and subsequent authors have drawn liberally upon its wealth of information.

The Superior Chief of the Royal Palace at that time, the Señor Mar-



CHARLES V'S ROUND SHIELD, RICHLY EMBOSSED AND ENGRAVED.
THE CITY IN THE BACKGROUND IS CARTHAGE.



TWO VIEWS OF THE BEAUTIFUL AND ELABORATELY CHASED SUITS OF DRESS OR PARADE
HALF-ARMOR MADE FOR PHILIP II.

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qués de Alcañices, devoted himself to assisting the Count, and the collection was soon enriched by the acquisition of the weapons and pieces of most interest from the celebrated armory of the Dukes of Osma and of the Infantado. From Aragón were purchased eleven XVth century breastplates, the largest known remaining lot of such rare and curious pieces. From abroad came weapons to complete the XVIth century series, some documented to the Emperor Charles V. Later, during the Regency, and thanks to the interest of her Majesty Queen Cristina, part of one of the finest suits of armor of Philip II was recovered from abroad. Other additions at that time were an interesting group of lances or pikes anciently used by the archers and halberdiers in the interior guarding of the Palace, and the field tent used by Francis I during the siege of Pavia.

The present installation was made in the structure ordered built by Alfonso XII and completed in 1893 as the left wing of the Plaza de Armas. The walls are hung with banners and certain tapestries belonging to the Royal House, among them four Brussels in gold, silk and wool, illustrating the battles of the Archduke Albert in Flanders, and twelve of the series of galleries and landscapes.

The most interesting historic and artistic pieces in the Armory have a curious identification. The objects bequeathed by the will of Charles V appear elaborately painted in an album which was made as an illuminated inventory. Two copies exist, containing pictures of weapons, armor, clothing, banners, and other properties of war and the tourney which formed the armory of the Emperor. The albums are in folio, each containing eighty-eight pages without numbers, illumi-

nated with a multitude of aquarelles, at times accompanied by brief notations in French and Spanish, the whole bound in a style practically identical with that of the volumes forming the library of the Escorial Monastery. Not all the objects thus described were for the personal use of Charles V. Some belonged to other personages and some cannot be identified as to ownership.

The complement to this illuminated inventory is a manuscript—Document 16 of the Inventory of the Armory of Valladolid, Folder 13, of the "Descargos del Emperador Carlos V"—discovered in the Archives of Simancas. It contains partial descriptions of the objects left by the Emperor at his death, and the details are precisely those reproduced by certain of the aquarelles. Unfortunately, if the two copies of the inventory are incomplete, so also are the pages at the beginning and end of the Valladolid manuscript, which contains nineteen folios.

The Catalogue already mentioned gives, among other vital notes, the fact that Charles V preserved among his arms the rapier and gauntlet surrendered by Francis I after the Battle of Pavia. We know also what the harness was the Emperor wore at Tunis; which one he lost at Algiers; we can identify the gift suit from the Duke of Mantua, and in general make out the true historic antecedents of the Emperor's arms.

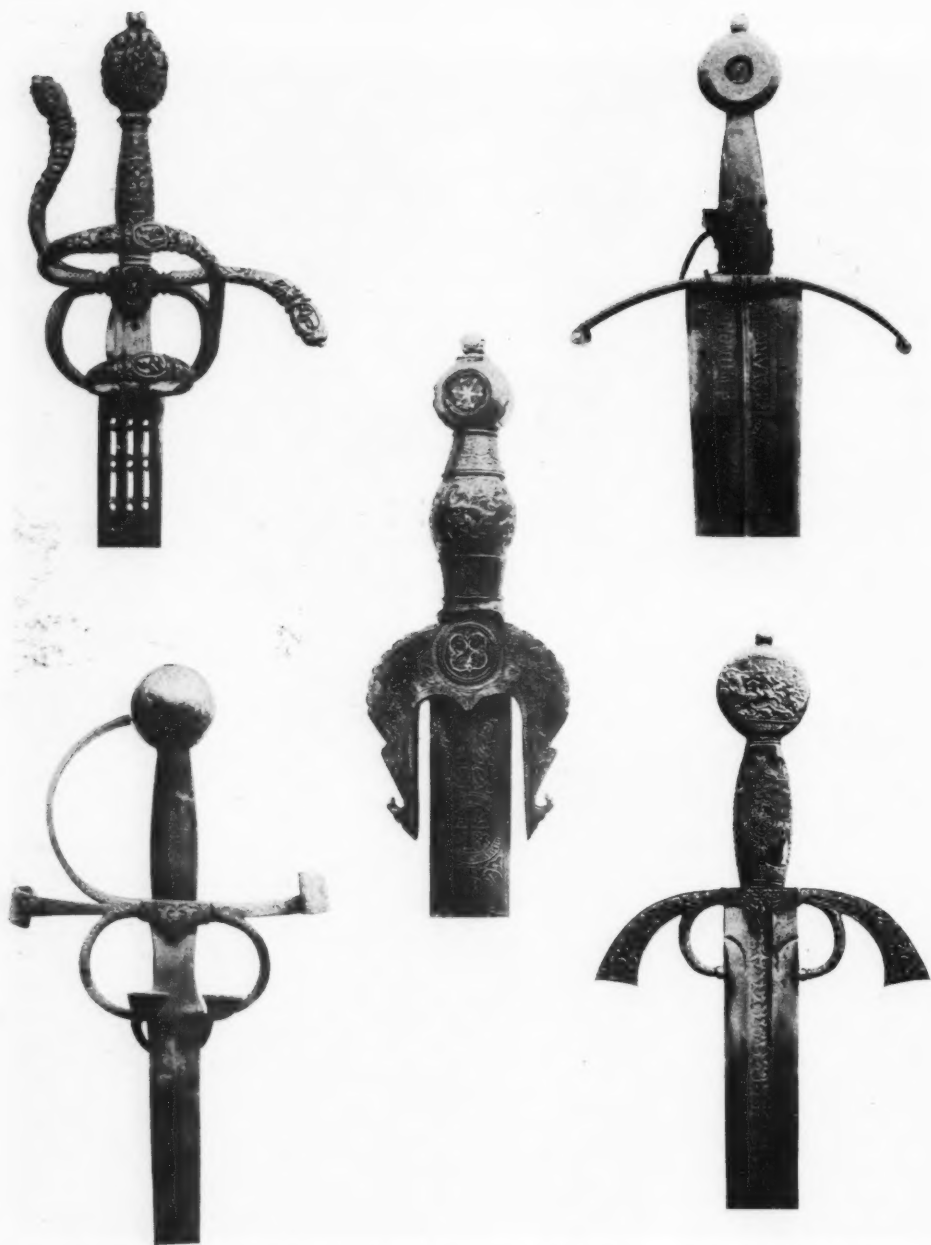
Not all the pieces, however, have been accurately identified; so, for example, we find a half-suit of armor composed of twelve pieces of polished steel, gilded and engraved on the borders with religious inscriptions in Latin and Flemish. They certainly belonged to King Philip I the Handsome, but in the illuminated inventory are referred



LEFT: ROYAL TOURNAMENT ARMOR, DATING FROM THE END OF THE XVTH OR THE BEGINNING OF THE XVIth CENTURY; MADE IN SPAIN FOR PHILIP I OF CASTILE.
 RIGHT: HALF-ARMOR OF KING PHILIP IV THE HANDSOME. THE TWO-HANDED LONG-SWORD OF EARLY DAYS WAS AS CLUMSY AS IT WAS FORMIDABLE.



POLISHED ROYAL EQUESTRIAN TILTING ARMOR MADE FOR EMPEROR CHARLES V, AND USUALLY CALLED THE VALLADOLID SUIT BECAUSE IT WAS WORN THERE IN THE GREAT TOURNEY OF 1518.



SOME OF THE SWORDS THAT CARVED THE NAME OF SPAIN INTO IMPERISHABLE HISTORY: UPPER LEFT: THE COURT SWORD OF PHILIP II. LOWER LEFT: MATEO DUARTE, THE VAL-
 ENCIAN SWORDSMITH, MADE THIS SLIM AND DEADLY BLADE, WITH WHICH PIZARRO
 CONQUERED PERU. CENTRE: SWORD WITH ARABIC DECORATION ONCE THE WEAPON OF
 THE CARDINAL-PRINCE DON FERNANDO. UPPER RIGHT: A SPANISH-MADE XIVTH CENTURY
ESTOQUE, RIBBED AND DOUBLE-EDGED. LOWER RIGHT: THE BEAUTIFULLY DECORATED
 WEAPON OF ONE OF SPAIN'S NOBLEST SONS, THE GREAT CAPTAIN, DON FERNANDO GON-
 ZÁLEZ DE CÓRDOBA.

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to only in the curious phrase: "Old; came from Flanders"; that is, armor already in disuse when it was brought to Spain during the reign of the Emperor. It appears in the inventory because when Charles retired to Yuste Monastery, he ordered brought to Valladolid the arms which had belonged to his father and even included those of his grandfather Maximilian. The form of the casque is distinct from any others known, and from its similarity to the ecclesiastical bonnet has given rise to the supposition that it may have belonged to the Cardinal de Cisneros, Regent of Spain after the death of Isabella the Catholic. Nevertheless, carefully studied, it seems very like the hoods once worn with civil dress in Flanders, something which is easily confirmed by the Arras tapestries of the XVth century.

Other examples leave no room for the least doubt, as, for example, the royal tilting harness which belonged to Charles V and was made by Colman Helmschmied, armorer of Augsburg, commonly called "of Valladolid", and of whom both the Valladolid document and the illuminated inventory give some account. The form of this suit corresponds to the familiar style of the first third of the XVIth century, and its proportions to the physical development of Charles at the age of eighteen. The beauty of each of the pieces, recalling the Gothic work of the preceding century, as also the design of its fluted borders, reveal clearly the vogue of the German renaissance. In the narrative of Laurent Vital of the journey from Flanders to Spain made by Prince Charles of Ghent in 1517, the author refers to the hazardous intervention of the young monarch in the great tourney held the following year in Valladolid, when the Emperor pre-

sented himself in the lists wearing this shining gear.

This is by no means the only documented suit by Colman, since the Armory possesses harness of all sorts executed in 1526, and we know of a warrant ordering payment of the expenses of the armorer's trip from Augsburg. He left in December, 1525, accompanied by Ludovico Taxis, a dependent of the Imperial Posts, and two other employees. The warrant was dated by the Emperor in Toledo, January 15, 1526, and orders payment for the round trip to and from Augsburg for both Colman and his companions.

The battle harness known as the Battle of Muhlberg suit stands out among the historic pieces of this period. It was apparently the last armor to serve the Emperor in his campaigns. The breastplate shows the image of Our Lady and the shoulder-piece that of Saint Barbara, a distinction the Emperor's armor invariably carried from the year 1531 onwards. This suit is absolutely documented, not alone by its form but by the marvelous painting of Titian preserved in the Prado Museum, by the marble statue in the same Museum, by different engravings of the XVIIth century, by the portrait by Pantoja in the Library of the Escorial, and even by the narrative of a personal witness of the battle, the Commander of the Order of Alcántara, Don Luís de Ávila y Zúñiga, favorite chamberlain of the Emperor. Don Luís left a minute and detailed story of the manner in which the Emperor took part in the combat.

Among the pieces of early times may be cited the Roman-style harness of Charles V worked by Campi; the one supposed to have belonged to the King Don Sebastián of Portugal, made by Peffenhauser; those of children,

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such as the ones made in Italy for the sons of Philip II and presented by the Duke of Osuna. The list could be prolonged interminably were it not essential to speak of other things, including such curiosities as the crest of King Don Martín I of Aragón, which was made of boiled parchment, hollow-molded in the shape of a dragon and covered with gilded plaster. This is the only example known of the device worn by the Kings of Aragón, in war as well as in jousts, from the times of Pedro IV the Ceremonious to those of Ferdinand II. It was worn upon the top of the helmet, surrounded by the royal crown, and from it depended *lambrequines* or slender, veil-like decorations.

Among the side-arms mention must be made of the ceremonial sword of the Catholic Kings, with its wooden scabbard covered with crimson velvet upon which are worked the arms of Spain, posterior to the taking of Granada, with the emblems of Ferdinand and Isabella surcharged upon them. This was the royal blade which they, their children and the Emperor Charles V used in the ceremony of conferring knighthood, according to the statement contained in the Valladolid document. It was this sword, also, which we may believe was carried drawn and naked by the Royal Master of the Horse or by the Count of Oropesa in Castile, or the Count of Sástago in Aragón, riding at the head of the committees formed to receive the kings on their solemn entries into cities and for the oath-takings of princes. These ceremonies transpired during the domination of the House of Austria, in accordance with the ceremonial etiquette of the Houses of Castile and of Burgundy.

The Armory also contains a number of pontifical swords and other brands

of the greatest interest, among which are several with blades of the XIIIth century reset in later mountings, such as that attributed to the Cid. Another weapon of the same century is ostentatious in its richness, with wooden scabbard lined with sheepskin, covered with five plaques of silver over-gilded with exquisite designs in tracery studded with stones and glass. Among the historic arms are the sword of the Great Captain, Don Gonzalo Fernández de Córdoba, that of Francisco Pizarro, conqueror of Peru, and a considerable number with most beautiful and elaborate hand-guards executed by the foremost artificers of Toledo of the period, whose dies and punches are still preserved in the Armory.

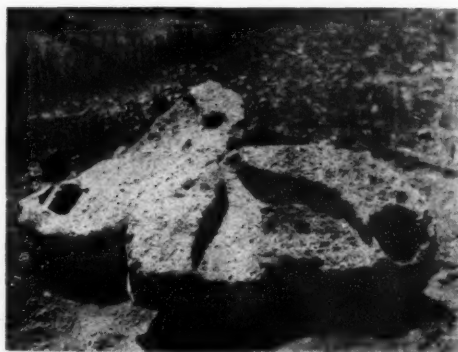
Lance-tips of stone and iron complete the decoration of the salon, with crossbows and portable firearms from the XVth century onwards; interesting arquebuses signed by Hoces; wheel-pistols and firelocks; a great number of flags discreetly interspersed among military trophies such as those from the Battle of Pavia and those of the Elector John Frederick of Saxony; memories of Lepanto; and an immensity of other things, including archaeological finds and curiosities. Among these latter are, for example, the [Visigothic] crowns discovered at Guarrazar, fragments of the mantle or cloak in which St. Ferdinand was interred, the lanterns of admirals' flag ships conquered by the Marqués of Santa Cruz and others, without counting the innumerable almost contemporaneous memories of our latest civil wars and those of the last reigns.

All these conjoined make a plastic demonstration of what our Spain has been in power and culture throughout the centuries.

THE VALLEY OF THE KAIRATOS 1834 AND 1927

By DOROTHY HATSWELL

WHEN Robert Pashley entered the gate of Megálo Kástron in February 1834, he saw, so he tells us, that he was once more in Turkey. Today, approaching the town by sea and dropping off a steamer into the howling mob of native boatmen below, the traveller sees at once that he is still in Greece, in spite of the massive Venetian fortifications of the harbor which is still dominated by the Lion of St. Mark, and a certain Turkish air worn by the town itself. For although it is fifteen years since the formal annexation of Crete by Greece—and fifteen years of the strongest possible anti-Turkish feeling—traces of Islam have not entirely disappeared from Herakleion (as the town is now called); and even less so from Canea, the capital of the island, where mosques, minarets and Turkish buildings generally, adapted as cafés and markets, are still much in evidence.



DORIC CAPITAL LYING ON THE HILLSIDE ABOVE CNOSSOS. EVIDENTLY ONCE USED AS AN OLIVE-PRESS, TO WHICH END THE GROOVE AND OUTLET FOR THE OIL HAD BEEN MADE IN IT.



S. W. CORNER OF PALACE OF MINOS, LOOKING TOWARDS MT. JONKTAS.

The government of Crete, and conditions generally existing there, which Pashley so bitterly deplored in the nineteenth century, were equally notorious in the seventeenth, judging from the fact that in the *Inferno* the island is referred to as "*un paese guasto*", a land all waste. Crete, in fact, throughout its disturbed and somewhat inglorious history, never possessed anything like a satisfactory form of government, and we must go back to the semi-legendary times of King Minos in order to find it flourishing under a powerful rule.

The earliest archaeological remains at Cnossos are of course those on the site of the great Palace of Minos, four miles from Herakleion, the earliest or Neolithic strata dating back to about 14000 B. C. The series of tremendous discoveries made on this site during the past thirty years have been recently supplemented by the excavation of a cemetery consisting of a number of

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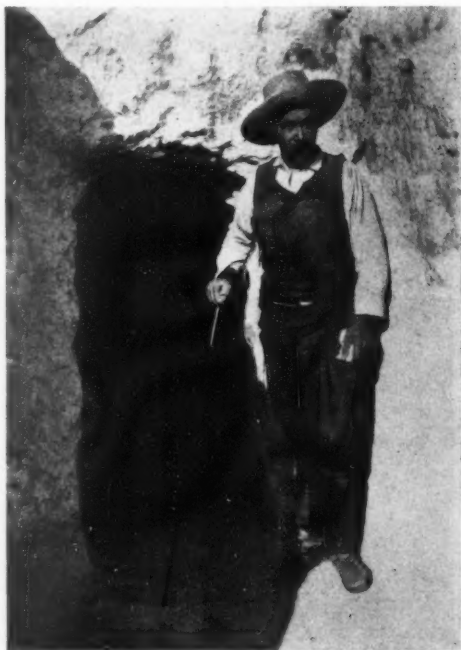


MAKRON TEIKHOS. ONE OF THE LONG WALLS BELONGING TO THE ROMAN TOWN NEAR THE SITE OF CNOSSOS.

chamber-tombs of the usual Mycenæan form, but of Middle Minoan date, the whereabouts of which were unexpectedly revealed by Sir Arthur Evans' foreman in 1926. Excavation of the tombs was begun at once and continued this year [1927]. Although most of them had been robbed of their valuables they were found to contain material of considerable importance. The tombs are hewn out of the rock high up on the hillside, facing the Palace and the setting sun, close to the *Μαύρο Σπήλαιο* (the Dark Cave), which marks their level as one looks up from the valley of the Kairatos below. Perhaps the most sensational of the finds produced by this season's digging was the Mavro Spelio ring, a little gold signet with a spirally arranged inscription on the bezel, attributed by Sir Arthur Evans to the linear script A, and probably belonging therefore to the third Middle Minoan period. A certain amount of Geometric material also came to light on this site as well as on the other side of the valley, and it is probable that excavation on the western slopes opposite the palace site would result in the discovery of

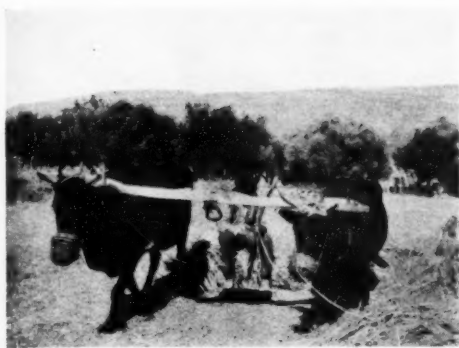
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extensive Hellenic remains. Suggestive of this is the presence of a Doric capital, broken in two, which lies among the corn near the top of the hill. At some time the capital had been used as an olive press, to which end a groove with an outlet for the oil had been made in it. It is unlikely that so weighty an object would have been brought any distance from its original site, and this points to the fact that other remains of a Doric building are not far to seek. Doric capitals of a similar type have been found in the past on other Cretan sites. At Syia, for instance, on the southwestern coast, and at the Diktynnæon, the sanctuary of the goddess Diktynna, near Cape Spada.



ENTRANCE TO ONE OF THE MINOAN TOMBS EXCAVATED THIS YEAR, WITH FOREMAN WHO DISCOVERED THEIR WHEREABOUTS. THE MAVRO SPELIO RING WAS FOUND QUITE CLOSE TO THIS.

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"THOU SHALT NOT MUZZLE THE OX THAT TREADETH OUT THE CORN." THERE OXEN ARE ALWAYS CAREFULLY MUZZLED WITH WIRE OR ROPE!

Evidences of the Roman occupation of the island were apparently numerous in the sixteenth century, but a large proportion of them have disappeared as the result of the Turkish conquest. Even since the days of Pashley and the other nineteenth century travellers, much seems to have been lost. In the neighborhood of Cnossus there must have been a large Roman town. There are to be seen today not only remains of a amphitheatre but also of mosaic pavements and, of course, the Long Wall. Actually there are two walls running parallel, a considerable distance apart, and possibly forming the base of some heavy structure. When Pashley wrote, it was the Roman remains which were of chief archaeological importance, since the city of Minos was destined to lie undiscovered for another sixty years, and the site was known only by the *Μακρόν Τείχος* after which the district was called at that time, and which still gives its name to the immediate vicinity. However, after duly noticing the long wall, Pashley stops, obviously fascinated, over the Labyrinth legend and remarks:

"The natural caverns and excavated sepulchres seen in the immediate neigh-

borhood of the site of Cnossus, call to mind the well-known ancient legend respecting the Cretan labyrinth, the locality of which is uniformly assigned to this city. It was described as a building, erected by the celebrated artist Daedalus, and designed as a dwelling for the Minotaur. There is, however, no sufficient reason for believing that the Cretan labyrinth ever had a more real existence than its fabled occupant.

"It is scarcely necessary to add," he continues, "that I found no traces of any such monument in the neighborhood of Makro-Teikho."

In order to survey the whole site and its surroundings it is worth a climb to the heights above the Minoan Necropolis, or to the Mavro Spelio itself, both of which afford a magnificent view of the valley below, with the snowy peaks of the Mt. Ida range opposite. To the left, closing the valley on the south, rises the great mound of Mt. Jouktas, the burial place of Zeus; and to the north, away beyond the distant harbor, the faintly purple sea, with the islands Paximadis and Dia playing their legendary rôle of beast and biscuit. For King Minos, so the islanders tell you, sent a fearful



TOBACCO-GROWER'S HUT, WHICH ACCOMMODATES A LARGE FAMILY, ON THE TOBACCO-FIELD.

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monster in pursuit of Theseus and Ariadne. But the eloping couple flung it a biscuit; and the greedy beast swims after it to this day.

In the centre of the valley lies the royal Palace of Minos and nearby little haphazard clusters which are the modern villages, whose inhabitants are just visible, like tiny pigmies, tending sheep among the olive trees, or working on the threshing floors. On some of these one can distinguish a couple of oxen, driven slowly round and round as they tread out the corn. From others a cloud of smoke seems to rise and spread over the valley. This is the dust fanned from the corn by the winnowers, who turn and toss it with their long wooden forks. A white line of dust, too, marks the road from Phortetza to Herakleion, where the wine-carts pass in the evening, piled with bulging, corpse-like skins. Meanwhile, dominating the tinkle of sheep-bells, the barking of dogs and all the little village-sounds which are wafted up, amazingly distinct and magnified, there rises day and night the braying of innumerable donkeys.

Not many years ago one looked down on a golden valley. Today it is wonderfully green. The transformation is due to the fact that since the



CRETAN DANCERS AND ORCHESTRA.

coming of large numbers of refugees from Asia Minor, tobacco has been extensively cultivated where before only corn was grown. The native inhabitants, the landowners and corn-growers, take no part in the actual cultivation of the tobacco, which is carried on by the despised refugees who live in little huts on the tobacco fields. The leaves are plucked in the evening or in the very early morning before sunrise, usually by the girls who, with heads wrapped in scarfs and coarse gloves on their hands, advance swiftly up the line of plants. With extraordinary rapidity they nip off the three lowest leaves of the plant with a spiral movement—*zip, zip, zip*—and the leaves are added, one over the other, to the neat bundle carried in the left hand. The leaves thus plucked are sewn on to a string and are hung in close rows, point downwards, from horizontal reeds for the slow drying process.

The native Cretan costume, so far as the women are concerned, has almost entirely disappeared, but that of the men, consisting of a little braided waistcoat worn over a white shirt, a long sash, the voluminous Turkish trousers and high boots, is still fre-



TOBACCO DRYING ON REEDS.

ART AND ARCHAEOLOGY

quently to be seen; though unfortunately they find it cheaper and easier to don the dull European dress, which has been adopted by nearly all the town-dwellers. On festive occasions, when dancing is usually an important part of the proceedings, the native costume is seen to great advantage; in comparison, the European coat and trousers appear more than usually mean and ungraceful.

To the Cretan dancing comes naturally, and whether he be a soldier in heavy boots and leggins, a peasant in native costume, or a black-coated townsman, home probably from eight years in America, all dance with wonderful grace and complete lack of self-consciousness. (Incidentally, it may be mentioned that the Cretans were astonished and charmed by the dancing of the Scottish Highlanders when these troops were stationed among them.) Both men and women take part, their hands joined as in the Crane-dance of the François Vase, and it is obvious that these dances are, in fact, of the same choragic form as that performed by Theseus and his companions, who, sailing back from Crete,

"raised the music of the lute and danced the round dance, and Theseus led the choir."*

Again, Homer's description of the Cretan youths and maidens who decorated the shield of Achilles, dancing

"with their hands upon one another's waists"

might be written of any festive gathering in Crete today:

"And now would they run round with deft feet exceeding lightly, as when a potter sitting by his wheel that fitteth between his hands maketh trial of it whether it run: and now anon they would run in lines to meet each other . . . and through the midst of them leading the measure, two tumblers whirled."†

Not only at ordinary feasts and celebrations is this a feature of the ceremony, but at weddings too, where the priest himself is the first to take the hand of the bride and lead the dance in the romantic valley where Zeus was born, was married and died, and which is today so pleasant a place—green even in the height of summer and cooled by the breezes from the sea—a suitable setting, indeed, for the most wonderful site in Crete.

* Callimachus, Delos. 308.

† Iliad xviii. 590—Lang, Leaf, Myers Tr.

TRIBUTE TO SPAIN'S INTELLECTUAL INTEGRITY

By MARGARET TOD RITTER *

*The Prado and the Royal Armory:
Fabulous treasure-vaults of jeweled Spain
Whose riches stir the heart and fire the brain
With dreams of painters, kings, and wars. Grandee
In scarlet robes, beggar in rags, the sword
Of Wellington: these are no looted spoils
Torn from a gasping foe. Armors and oils
Alike were purchased for the precious horde.
Though king to king bequeaths a jealous thirst
One seeks in vain through all the lavish store
The cunning pomp of the conquistador.
Pigment and steel, jewel and fabric burst
Into authentic flames of beauty, shout
How age on age Spain turns her coffers out.*

NOTES AND COMMENTS

REMARKABLE NEW DISCOVERIES AT UR REPORTED BY DR. LEONARD WOOLEY

(Concluded from March Issue)

"Above the hair of each woman was a silver palm with long points ending in inlaid rosettes of gold, shell and lapis, and beside each lay cockle-shells containing face paint and little alabaster unguent-vases. Over their fallen bodies had been placed two statues of bulls. Both were of wood, which had perished, and had metal heads. One head was of copper with inlaid eyes, and the second of gold, with eyes, hair, beard and the tips of the horns in lapis. On the chest of each bull was a row of shell plaques engraved with mythological scenes.

"The tomb itself had been looted, but the robbers had overlooked or despised a few things which to us were precious enough. Chief of these was a two-foot silver model of a rowing boat. The little craft is delicately shaped, with high stern and prow, and is just such a boat as may be seen on the Euphrates marshes today.

"Like the Egyptians, the ancient Sumerians believed that the dead must cross the water separating this world from the next, and the ferry-boat was commonly placed in the grave for the man's use. Only here, however, have we found anything so delicate and so costly.

"There are six benches for the rowers, each with its pair of leaf-bladed oars laid across the gunwale, and amidships is the arched support for the awning designed to protect the owner from the Mesopotamian sun. Though it was deeply imbedded in the fallen stones of the wall the model is perfect and only the awning-support is crushed.

"But the main interest here centered in the tomb itself. In the stone wall there was a doorway—bricked up when the body had been laid inside—which was crowned by a true arch of baked bricks. The tomb chamber was vaulted with arches of which a few rings were yet standing, and the end, brought round to apsidal form, was roofed with a half-dome which constructionally was a cross between corbel work and true domical building.

"Each course of bricks overlapped that below it, but the courses were laid sloped instead of flat, the slope being accentuated with each course. For the history of architecture its discovery is of the greatest importance.

"At Nippur the American excavators found a drain dating back to early in the third millenium B. C., roofed with a crudely fashioned brick arch, so uncouth that it almost might seem accidental. This was the oldest arch known in the world, but it was an isolated phenomenon and might have been an experiment which was never followed up.

"Now we know that in the fourth millenium corbel vaulting, the true arch and the dome all were familiar to the Sumerian builder and were carried out in both brick and stone; even the pendentive was employed in domical construction. These architectural forms were late in coming to the western world, but in the East they are found in the earliest buildings of which we have any knowledge.

"Abutting on the back of the vaulted tomb was a second chamber built independently of it and probably at a rather later date. It too was of stone with a brick

arched roof, but it had not been plundered. The weight of earth had broken down most of the roof, for it lay twenty-five feet below the modern surface, but the contents were intact.

"At one end of the chamber were piled the offerings, once set on wooden shelves along the end and sides, but now fallen in heaps on the ground and covered with the wreckage of walls and roofs.

"Here were vessels of clay and copper, stone and silver, many of them broken and distorted but others wonderfully preserved. At the other end, on a wooden bier at the head and foot of which were crouched the bodies of attendants, lay the bones of the Queen Shub-ad.

"The queen's head-dress, worn originally over a great wig, was a marvellous sight as it was laboriously disengaged from stones and earth. Coil after coil of gold ribbon surrounded the hair; above these and across the forehead ran a frontlet of lapis and carnelian beads from which hung heavy rings of gold. Higher up was a wreath of large gold mulberry leaves hanging from another string of beads, and above this another wreath of leaves resembling willow leaves, with large gold flowers whose petals were inlaid with lapis and white shell.

"Under the edge of the ribbon hung enormous gold earrings, and towering over the top of the head was a golden ornament like a Spanish comb, shaped like a hand with seven fingers, each of which ended in a gold flower.

"The queen wore a tight-fitting necklace of lapis and gold, and lapis and gold garters around her knees. Over the upper part of the body was a cloak entirely covered with bead-work, vertical rows of beads in gold and lapis, carnelian and agate, with a border of beads set in horizontal groups of ten and fringed with dangling gold rings.

"The cloak was fastened on the right shoulder with three gold pins with lapis heads, and by the fastening were amulets—two gold fish and one of lapis, a lapis figure of a reclining calf, and a group of two antelopes in gold. To each pin was fastened a large cylinder seal of lapis and one of these was inscribed with the queen's name.

"By the side of the bier was a second crown. Against a background of minute gold and lapis beads sewn on a leather fillet were gold ornaments of a remarkable sort. Besides the conventional palmettes and flowers, this collection included ears of corn, clusters of pomegranates with the fruit and leaves rendered with absolute realism, and pairs of little animals among which were stags and rams, antelopes and bearded bulls. Taken by themselves the figures are admirable examples of miniature sculpture; reset in their original order they will form as dainty a head-dress as a queen could desire.

"Apart from these personal belongings the tomb produced three gold bowls, a gold strainer, a pair of cockle-shells in gold and another in silver, containing toilet paints; ten gold finger-rings, more earrings, quantities of beads, a set of eighteen fluted silver tumblers, many silver bowls, of which two were fitted with drinking tubes of gold and lapis lazuli; the head of a bull in silver, silver lamps, thirty or more vases of alabaster and steatite, a copper brazier supported on bull's feet, and a mass of copper vessels. In all, there were about a hundred and fifty objects.

ART AND ARCHAEOLOGY

"I have little doubt that this is the missing tomb belonging to the grave-shaft described in my last report, namely, the one in which were found the golden harp and the decorated chariot drawn by asses, and that Queen Shub-ad was the wife of the king buried in the plundered vaulted tomb.

"Certainly the contents of the upper grave-shaft seemed to show that it belonged to a woman rather than to a man, for except for decorative examples in precious metals there was a striking lack of tools and weapons in the upper grave-shaft. Moreover, the chariot with its elaborate decoration of gold and silver animals contrasted with the utilitarian simplicity of the bullock wagons in the lower grave, and the decoration of the gold vessels in the upper shaft and in the tomb is identical.

"It would seem that the king died first and was buried. Later, the queen died and it was desired to lay her as near her husband as possible. Therefore the old grave shaft was reopened and excavated down to the level at which the crown of the vault appeared. Then a pit was dug behind it to take the new tomb.

"The workers who buried the queen dared not dig lower in the shaft area, for the disturbance of the soil there would have betrayed them, but they could not resist the temptation to break through the vault to where the richest treasures were to be had for the asking. This they did, and later masked their ill-doing by placing the great clothes-chest over the hole in the vault.

"Altogether the tomb has given us such a collection of rich objects as until this year we had never hoped to secure, and has thrown new light on the early civilization and art of the Sumerians."

COMMON SENSE, KNOWLEDGE AND ART

In the March issue of *Harper's Magazine*, Sigmund Spaeth, music critic, composer and author, admirably discusses the nonsense we have been hearing for some time past about the value and beauty of primitive music. The entire article—"How Good Is Primitive Music?"—can be most heartily commended to everyone who tends to worship the "good old days" and to lament bitterly that art is not now what it used to be.

"The few examples of Greek music which have come down to us," says Mr. Spaeth, "are absolutely at variance with the literary accounts of their significance. Their melodies are crude and incoherent, they show no originality of rhythmic pattern and only a limited conception of harmony."

What rank heresy is this? Greek music is Greek music! Did not Plato guarantee that the Doric mode—"Nothing but a modified scale of D Minor" according to Mr. Spaeth—would create high courage and moral purpose in its hearers? Mr. Spaeth is only a composer, a critic of long experience, a student who has given his life to the serious business of absorbing and creating music, so how can he know anything about the faults of the Greeks—if, indeed, they had any!

But Mr. Spaeth commits yet a more heinous offense. He invades the realm of art while still talking music. He observes with quiet authority: "The evolution of music, with its unswerving fidelity to the law of the survival of the fittest, has emphasized the instinctive response of human nature to certain combinations of tone, and these combinations seem to rest upon purely physical grounds. It can no longer be questioned that art is fundamentally utilitarian, and we normally and logically ascribe beauty to that which is primarily comfortable and convenient. Thus the eye responds to shapes and colors that do not put an undue strain

upon it, and tolerates clashing dissonances only so far as they emphasize the restfulness of customary combinations."

Surely here is treason! Half the world today is mad over nonsensical "music"—save the mark!—and painting and sculpture hardly even childish in quality. Why? Because of ignorance and lack of courage, but chiefly because of the former. The bank clerk seldom sets up his judgment as worth while in a discussion of anthropology or genetics, nor does the scientist as a rule pretend to criticise shipbuilding or high finance. Yet both men can be and are led to force themselves to a false enthusiasm for cacophony because they lack accurate artistic knowledge and ordinary horse sense. Mr. Spaeth brings to his criticism the broad knowledge of the expert, and it is to be hoped that the sharp rap on the knuckles he has administered to the sycophant and the pretender will accomplish good. That rarest of rare combinations—knowledge and common sense—when applied to art in whatever field, turns most of us out in the guise of rather appalling ignoramuses and posers. But it does us all good to be knocked down rigorously on occasion. Mr. Spaeth does it right cheerily and amazingly well.

PROFESSOR ROBINSON'S NOTES FROM ROME

In continuation of the notes Professor David M. Robinson recently sent from Rome, the following items are of interest to classical students:

"At Minturnum Prof. Paolino Mingazzini has recently excavated an archaic temple and found unique primitive terra-cotta figurines, a peculiar head which looks like a Heidelberg student, many votive cups, a fine lot of Etruscan antefixes with female heads and Medusa faces. Also many terra-cotta revetments showing Greek influence were found. All the finds have been removed to the Naples Museum.

"The Forum of Augustus is now entirely cleared and open to the street so that all passers-by can get a good view of it. The columns of the temple of Mars Ultor and the original pavements are being replaced and restored. Premier Mussolini has given orders to proceed with the demolition of modern houses more rapidly, and to permit no delay in the excavation of the other imperial fora. Much has been done in the way of destroying houses in the Theatre of Marcellus. Columns and seats are being found, and this ancient theatre will soon be entirely free of its modern encumbrances.

"The new museum called the Museum of the Roman Empire is attracting much attention. It is in the old convent of Sant' Ambrogio near the Piazza Mattei. In more than 92 rooms are exhibited photographs, casts, maps, models and originals of antiquities from the different Roman provinces. Each room is devoted to a particular region; hence, the visitor travels from France to Africa, from Spain to Asia Minor, from Britain to Arabia, and realizes in a most original manner the enormous extent of the Roman Empire and its wealth of ruins and works of art. Giglioli has just published a good catalogue. There are many rare exhibits, and the arrangement is unique. Nowhere else can one get in one building a better idea of the history of the Empire.

"In the Naples Museum the Scopas head has been removed from Harmodius and a cast of the bearded Madrid head put in its place. This shows the scientific attitude of the Italians: that they are willing to change the false restorations.

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"Prof. Bartocchini has lectured at the American Academy in Italian on his recent excavations in Tripolitania. The results have been very important, especially at Lepcis Magna. The inscriptions prove beyond a doubt that the correct name is Lepcis and not Leptis. Baths have been found dating from the time of Hadrian, showing that the city was inhabited long before the time of Septimius Severus. These baths are extensive, consisting of stadium, frigidarium, caldarium, tepidarium, (illegible word), and two lavatories *de luxe*. The mosaics have beautiful peacocks and other birds. The arch of Septimius Severus, with reliefs representing him with his sons in a chariot in a triumphal procession, and in one case Caracalla with his head intentionally damaged, the Forum with its shops, the basilica, theatre, amphitheatre and an immense reservoir have also been excavated. Many other works of art have come to light, including a copy of Polyclitus' head of Diadumenus, an Apollo with a head of Antinous, a small Dionysus in Praxitelean style, and a fine statue of Mars. This is proving one of the most important excavations now being carried on at a Roman imperial site. At Sabrata the capitol with a bust of Zeus and a well-preserved amphitheatre have been excavated."

BRIEFER MENTION

Yale University has received a concession from the British Government to excavate part of the ancient city of Jerash, Palestine. J. Barbee Robertson will superintend the work.

The Yale School of the Fine Arts is an optimistic institution, for it announces that it "is taking steps to train an intelligent public composed of people who will know about the fine arts, will understand and appreciate them, and thus lead richer lives." Truly, spring comes every year!

The City of Philadelphia is to be heartily congratulated on the formal opening of its magnificent new Museum of Art, which was officially opened to the public March 26. An article descriptive of the design and decoration of the structure has already appeared in *ART AND ARCHAEOLOGY*, and in this department recently mention was made of the period rooms, and the endeavor of the Museum to use its mighty influence for the educational good of the people.

Dr. Woolley's final report from Ur for the current season has been received, but because of its length must be postponed. It is hoped that a digest of it can be presented next month.

An unusually interesting portrait by Veronese has just been added to the Cleveland Museum of Art's collection of Old Masters: that of Admiral Manfrin, commander of the Venetian fleet during the XVIIth century.

In a recent issue the *American Mercury*, a magazine usually distinguished for its bad taste, has done a useful thing by publishing a brief survey of American Indian ethnology by Cornelia H. Dam. The author reviews sketchily the outlines of her theme, its bibliography to some extent, and gives a simple, straightforward account of more than usual interest to the layman. If a few more editors of non-technical magazines could be brought to a realization of the inherent interest and genuine value of such material, perhaps there would be less trash written and read.

Dr. Leonard Woolley last winter reported that the women of Ur wore gold hair nets to "keep up with the

Joneses" some 5,400 years ago. This month in the Glossary we publish the current form of the ancient term for beauty contests (*Callisteia*) held during certain festivals in classic Greece. Perhaps some day we shall realize the wisdom of Solomon's observation about new things, and learn that civilization is merely the rediscovery of what was once common knowledge.

(Concluded from Page 180)

has accomplished in the years that are past, or in the present emergency. His handling of the Clark Collection, its cataloguing and preparation for exhibition, attest his ability in his chosen field. At the Director's side, throughout this crucial period of the Gallery's history, has stood one who has been a faithful and efficient co-worker, Miss Emily P. Millard—deserving of the highest meed of praise. Her helpful hand is extended to every one and her cheery presence is an inspiration.

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GLOSSARY

(Continued from last issue. For explanations see issue of June, 1926.)

B

bur'bung: in Austral. ethnol., the customs employed in officially conferring manhood on boys by certain native tribes of New South Wales.

Bu're (Buri): in Norse myth., father of all the gods and the primeval divine man, whose three grandchildren killed the frost-giant Ymir and made the earth from his body.

bur'i-an: (now practically obsolete) (1) in Scotland, a tumulus, cairn, barrow or other sepulchral mound; (2) a prehistoric hill fortress; (3) loosely, any burial place or tomb.

Bu-si'ris: (1) in Gr. myth., that son of Poseidon and King of Egypt who sacrificed every stranger entering the country to Zeus; (2) the present ruined city of Abusir in the Nile Delta, noted for its remains of a temple to Isis.

Bu'to: (1) in Eg. myth., the nurse of Horus (the Rising Sun) and Bubastis (goddess of childbirth), and goddess of night, at times identified by the Greeks with Leto; (2) an anc. city, probably the present ruined Ballin, on Lake Buto, in Lower Egypt.

Byb'lus (Byblos): In Phoen. myth., the birthplace of Adonis or Tammuz, and the city where he was principally worshipped.

By'leipt (Byleipt, Bylreist): in Norse myth., flame; literally, the "dwelling-destroyer"; brother of Loki.

byr'soid: an anthrop. term indicating a purse-shaped cranium.

bys'sus: (1) in classic times, a fine grade of yellow flax, or the delicate white cloth woven from it; (2) the Biblical "fine linen"; (3) later, almost any fine, sheer, white cloth of silk, linen or cotton.

By-zan'ti-um: the present city of Constantinople; founded B.C. 667 by emigrants from Megara, called New Rome about A. D. 330, and later given its present name.

C

C: the classic Ro. numeral 100; written with a vinculum above, 100,000.

cab: an anc. Heb. measure now estimated at between $1\frac{1}{2}$ and $2\frac{1}{2}$ quarts.

Ca-bi'ri: in Gr. myth., a group of divinities of fire and creation, probably of oriental derivation, whose cult spread throughout Greece from Lemnos, Samothrace and Imbros as early as the Vth century B. C.

Ca'cus (Kakos): in Ro. myth., the giant son of Vulcan who stole the kine of Hercules and was trailed, caught and killed by him.

Cad'me-an: proper to Cadmus; **C— letters:** the simple letters of the original Gr. alphabet, 16 in number; **C— victory:** Pyrrhic success, a disastrous triumph.

Cad'mus: in Gr. myth., the son of King Agenor of Sidon; emigrated to Boeotia and founded Thebes, bringing with him the anc. Phoenic. alphabet of 16 letters.

ca-du'ce-us: in Gr. myth., Mercury's wand of office as messenger and herald of the Olympian gods, a staff twined with two serpents and tipped with spread wings.

ca'dus: (1) in anc. Greece, the urn used as a ballot-box by Athen. juries; (2) a big-mouthed earthen jar of considerable size used as a bucket.

cael: in Gaelic legendary lore of the Third (Fenian) Cycle, the husband of Credhe; her lament over his death in the battle of Ventry forms a beautiful part of authentic Irish literature.

Cæ-les'tis: in Ro. myth., the goddess Tanit of Carthage, whose cult, as Dea Cælestia, was introduced by the Emperor Septimius Severus.

Cæ'li-an: one of the seven hills of Rome.

Caer-le'on: the Ro. garrison or station and town on the river Usk in Monmouthshire, England, whose ruined amphitheatre is popularly believed to have been the site of King Arthur's court and Round Table.

Cæ'sar: the imperial title in anc. Rome, first assumed by Octavian, adopted son of Julius, and later, when the emperors assumed Augustus as their title, conferred upon the heir to the throne; **Julius C—:** b. B. C. 100; d. 44; Ro. soldier, statesman, historian, assassinated the ides of March by Brutus, Cassius and their fellow conspirators.

Cæ-sa'ri-on: the last Ptolemaic king of Egypt, son of Cleopatra VI and Julius Cæsar; usually called Ptolemy XVI in the inscriptions.

Ca'la-is: in Gr. myth., the son of Boreas and Orithyia, brothers of Zetes, who went with the Argonauts and drove away the Harpies.

Cal'a-mis: one of the foremost sculptors of the Golden Age in Greece; flourished during the Vth century, B. C.

Cal'chas (Kalchas): in Gr. legend, the soothsayer with the Gr. armies during the siege of Troy.

cal-da'ri-um: the hot-room of anc. Ro. bathing establishments.

cal'i-ga: in the Ro. army of classic times, a heavy, hob-nailed boot or field shoe for the soldiers.

Ca-lig'u-la: Caius Cæsar, Ro. emperor, A. D. 37-41; assassinated (Named from the *caliga* because as a lad in the Ro. army he was accoutred as a common soldier).

cal'i-ver: in the XVIth century, a light-weight musket or firearm; sometimes, a soldier thus armed.

Cal-lic'ra-tes: the VIth century, B. C., Athen. architect who was co-designer of the Parthenon.

Cal-lim'a-chus: (1) the Vth cent. B. C., Gr. architect and sculptor, and legendary inventor of the Corinthian order; (2) a IIIrd cent., B. C., poet and grammarian, b. at Cyrene (Africa), and at one time librarian of the Alexandrian Library.

Cal-li'o-pe: in Gr. myth., the Muse of epic poetry and eloquence, mother of Orpheus, and foremost of the Nine.

cal-lis-te'ia: in classic Greece, the beauty contests held during certain festivals.

BOOK CRITIQUES

Mudéjar. By Georgianna Goddard King. *Bryn Mawr Notes and Monographs VIII.* Pp. xvii, 262. 96 illustrations. Longmans, Green and Co. (for Bryn Mawr College), New York. 1927. \$2.50.

Miss King has added in this fat and comfortable little pocket volume another to her already well-known series of Spanish studies. As the editor of *Street* years ago, she qualified amply as a serious and purposeful student of Spanish architecture, and her further work bears continued evidence of her solid attainments and the painstaking thoroughness with which she handles her themes, even when, as in the present instance, some of her definitions of Spanish terms seem perhaps a trifle personal. Scholarship and elaborate research, however, do not in themselves mean anything but the skeletal structure around which literature can be built later by a defter hand, possibly not so deeply concerned with the facts. As a textbook for students in her classes—Miss King is professor of the history of art at Bryn Mawr—*Mudéjar* has many good qualities. Architects may also find it useful. But in comparison with the admirable *Iglesias Mozárabes* of Gómez-Moreno—to whom Miss King dedicates her work and whose unfinished manuscript she admits having seen—the present volume seems to this reviewer to suffer as being neither so well conceived nor so alive. Of course, the limitations of space exercised a cramping influence, as the author tells us in lamenting her inability to cover the other arts she considers in a very sketchy sketch at the end of her book. Everything considered, the work is dull, which is a pity, when by omitting some of the endless detail which lumbers it up, she might have injected some of the historic and philosophical interest Señor Gómez-Moreno so adroitly employs. But it is true of *Mudéjar*, as her Spanish contemporary says of his own work in his opening sentence—"Dudoso parecerá que el título de este libro responde bien de su contenido."

ÁLVARO J. M. DE LA LLANURA.

Umbria Santa. By Corrado Ricci. 55 illustrations. Oxford University Press, New York. 1927. \$4.00.

With full knowledge but always with a light and sympathetic touch, Doctor Ricci passes in

review the saints and painters of Umbria from St. Benedict to Pinturicchio. These are in a special sense saints of the rock and soil, so the varied landscape of Umbria is studied as carefully as her great sons. Much of this is familiar to the special student, but even he may profit by hearing the story so delightfully retold, while the novice will find this understanding and invitingly illustrated book an ideal induction to the study of art and religion in Italy down through the Renaissance.

FRANK JEWETT MATHER.

The End of A World. By Claude Anet. Translated from the French by Jeffery E. Jeffery. Many illustrations. Alfred A. Knopf, New York. 1927. \$2.50.

Perhaps a fiction writer sets himself a thankless task when he puts flesh and blood on the bones of prehistoric men, and endows them with minds and emotions and prejudices. If he ties his imagination too tight to facts his work degenerates into a cautious exposition of how cave-men lived, and his story is far tamer than the true adventures of finding the prehistoric bones and unraveling their meaning. If he plays havoc with facts, his book isn't worth anything. This French author, however, steers with some skill between the two perils and presents a readable, though not a gripping novel, of the last days of the Cro-Magnon period.

These primitive people, who were so observant of nature and who transferred animal life to their cave-walls with such surprising artistry, must have been sadly unseeing in their social relations, the novelist considers. The people in his story learn nothing from the strange "round head" tribe, which comes into their country bringing tame dogs and other innovations. And the epic ends as they become the victims of their own unprogressiveness.

M. Anet has illustrated his novel with drawings from the well known art examples of the period. His acknowledgments to the Abbé Breuil and other archaeologists and ethnologists bespeak his anxiety to reproduce prehistoric man as faithfully as current science permits.

EMILY C. DAVIS.

ART AND ARCHAEOLOGY

The Art and Craft of Drawing. By Vernon Blake. 131 illustrations. Oxford University Press, London. 1927. \$6.50.

Nothing more refreshingly different from the ordinary manual of drawing can be imagined. Instead of treating draughtsmanship as a trick, Mr. Blake treats it as a fine mental capacity and accomplishment which must be diligently cultivated as such. He teaches by prolonged and searching analysis of superb drawings of many periods. These drawings are excellently reproduced. With certain specific counsels one may well disagree. His insistence on holding the drawing instrument vertically, after the Far Eastern fashion, while probably suggesting an excellent discipline for beginners, cannot be taken as a universal rule. Surely the great draughtsmen who have held the point obliquely (pen fashion) have known how to foresee and control all the "accidents" which Mr. Blake attributes to that method. It will want a very serious art student to get the good from this book, but such a student should profit by it immensely. FRANK JEWETT MATHER.

The Etruscans. By David Randall-MacIver. 14 illustrations. Oxford University Press, New York. 1927. \$2.00.

The service which archaeology has rendered history in the case of that enigmatic people, the Etruscans, is accurately, concisely and refreshingly described in Mr. Randall-MacIver's monograph. He surveys the chief finds in the museums; he takes the reader with him on visits to the sites between the Tevere and Arno rivers; and, using the evidence revealed by the spade, he reconstructs a civilization which had a greater effect on Roman life and art than many people realize. The author's analysis of the Oriental traits of these people, who migrated from Asia Minor in the IXth century, dominated Italy by 500 B. C., and fell only in the face of Roman power; of their cleverness in adapting Egypto-Assyrian and, later, Greek art forms; and of the effect of their language, religion and habits on Roman life, is deftly stated. He credits them with more originality than they perhaps deserve, and he merely hints at the less admirable aspects of their art. (For a more critical appraisal one should consult Mr. Casson's article in the Cambridge Ancient History, Volume IV). The sixteen illustrations are fairly adequate; there is, unfortunately, only a meagre bibliography.

W. R. AGARD.

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COMMENT ON NON-SCIENTIFIC BOOKS

By KING KENNADY

Mrs. Cannon comes rolling up to us in her first vehicle, "Red Rust." (*Red Rust*, by Cornelia James Cannon. An Atlantic Monthly Publication. Boston, Little, Brown, and Company, \$2.50.) Very naturally she desires to impress us, to have us view her equipage with favor. She sits there quite jauntily, a bit defiantly, and her bearing is such as to remind us that we can take it or leave it. Just the same we are supposed to be impressed. You know how it is.

But frankly, this vehicle of Mrs. Cannon is a bit sloppy. There are a good many places that look as if the ensemble is home-made. And we are left with the impression, after the dust of her arrival has settled, that there is nothing to become excited about.

I believe Mrs. Cannon has taken this first novel of hers quite seriously. She has a stupendous theme, to wit: the romance of the development of a wheat, in the early days of Minnesota, that will be impervious to all the cruel pranks of nature. Then secondarily, she wishes to strike a patriotic note: that the development of such a grain will inspire people to make America a better place in which to live. Her characters (who are to develop this wonder-grain) are not at all convincing. The principal one, Matts Swenson, is insufferably lovely. And he-men are not called lovely. The woman with whom Matts falls in love—if you want to call it that—just doesn't get across. And Matts' sister, a hopeless cripple, is poorly done. There is abundant opportunity to make these characters exceedingly strong, but the opportunity has not been accepted.

Oh, yes, the book is interesting. It even fetches a tear now and then. But as a whole it can only take its place among the hundreds of moderately fair novels of the last few years.

Now comes "*Eden*", by Murray Sheehan (New York, E. P. Dutton & Company, \$2). Here is the conception that Lilith and Adam were the first in the Garden of Eden, but that Lilith was a sort of goddess come down through the years since time began in the form of a snake. She had powers second only to those of God, and it was He who finally tweedled Adam from the bewitching Lilith and gave

him to the first washer-woman, Eve. This is one of the pretty supporting plots of the book.

Perhaps more for the explanation of why Cain killed Abel than for anything else, the book is noteworthy. The killing is reasonably contrived and is, peculiarly, one of the few attempted explanations.

While Eve seldom left her wash-tubs she cannot be blamed overly much, for Adam was a slothful ass. Murray Sheehan's book will prove that to you. Adam is pictured as the first of the stupid—the type which in these days is ready to bawl to high Heaven that he does not approve of short skirts (as if anyone listened!) and is all the while peeping over newspapers in hotel lobbies.

The book is very entertaining and well worth reading, if you are interested in the wretched mistakes of these two first ones of a long line.

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